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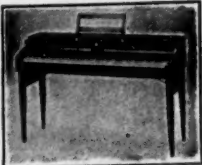
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THE BAND FROM THE TRENCHES

First American Concert Planned for March 3 at New York—Notable List of Artists

Cables from Paris Saturday to Edward A. Braden, who will direct the American tour of The Band From the Trenches, announce that this military concert band, selected members of which are prize soloists from the "Garde Republicaine" Band, the National Opera and the Conservatoire, will arrive in America not later than February 27. The first concert in New York will be given not later than March 3. Rehearsals of this organization are progressing in Paris and, as indicated in a previous announcement, the tour has official governmental sanction on account of its charitable mission. The band is under the patronage of the General Society for the Relief of Maimed Soldiers of France, whose president is General Malterre. No organization will have greater scope for the introduction of French music to American audiences, as the tour will include the principal cities of the United States and Canada, and as the instrumentation of the band has been so collated that even the most delicate of compositions will have an effective rendition. For a popular appeal The Band From the Trenches has every element to attract the general public. The repertoire shows a very broad catholicity, and there is every assurance of a most artistic performance. One of the motives, aside from the charity appeal of The Band From the Trenches, is the educational musical appeal which will be fostered by this organization. It is positively stated that the best talent of France has been selected for this band, which will be directed by the well known conductor, M. Koch, First Prix Conservatoire, Membre de la

(Continued on Page 28.)

A WARNING

Basing his claim on the assertion that he is, or was, the New York correspondent of "Die Signale" (a Berlin musical weekly), a young man has been asking for charity here in musical circles. He speaks with a German accent and claims to be a pianist and composer. He came to the MUSICAL COURIER offices some weeks ago, and reported himself as being in dire need of food and lodging. He was given money and returned on several occasions with additional tales of disaster, resulting in his receiving further financial aid from the MUSICAL COURIER. It appears, however, that the young man—his name is Schanz—has made more or less of a system of this kind of solicitation, and from many quarters we learn of the visits he has been paying to charitably inclined musical persons, and of the sums of money he has been receiving. It would be well for anyone inclined to aid musical petitioners from Europe to look thoroughly into their credentials before advancing money.

Mme. Samaroff's Mishap

On her way from Philadelphia to Boston last week, in order to fill an engagement in the latter city, Mme. Olga Samaroff, the pianist, had a painful mishap, when she slipped and fell in going from one depot to another in New York, and the injury necessitated her being taken temporarily to Roosevelt Hospital. She was to have communicated from New York with her husband, Leopold Stokowski, in Philadelphia, but the accident prevented her from telephoning, and, as Mr. Stokowski became much worried at not hearing from his wife, in some manner a report gained circulation that she had disappeared, and an article to that effect was printed in several newspapers. The whole matter is looked upon by Mr. and Mrs. Stokowski as a huge joke, except the part relating to the pain in the injured ankle.

Time Limit Extended in the Hinshaw Opera Competition

In accordance with many requests from composers the time for the submitting of opera scores in the \$1,000 Hinshaw prize competition, has been extended from the original date, April 1, 1917, until October 1. William Wade Hinshaw, donor of the \$1,000 prize has decided to make slight changes in the rules, but in the essential the original conditions remain the same. These changes will be noted in next week's issue of the MUSICAL COURIER. Mr. Hinshaw also announces the names of the judges: Louise Homer, David Bispham, Victor Herbert, Giorgio Polacco and Walter Henry Rothwell.

Godowsky Sues Harrisburg, Pa., Manager

Suit to recover \$900 alleged to be due on a contract for piano performances given in Altoona and Harrisburg last December by Leopold Godowsky, of New York, was begun last week against Gayle W. Burlingame, musical promoter, of Harrisburg, Pa., through Wickersham and Metzgar, attorneys, says the Harrisburg Patriot of January 25, 1917.

According to the statement of Godowsky, he had a contract to play at Altoona, December 7 and Harrisburg, December 8, and kept both engagements. Remuneration for each was to have been \$600, according to copies of con-

tracts submitted. For one, Godowsky says, he received \$300 and a check for \$300, which he declares was found to be worthless, while for the second night's piano work he received a check for \$600, which he alleged was later returned marked "no funds."

COSMOPOLITAN OPERA COMPANY OPENS A NEW YORK SEASON

Wittkowska, Arensen, Pruetti and Bouilliez in Good Production of "Carmen"—Credit Due Alfredo Martino, General Manager, for Excellence of New Organization

A grand opera season of Italian and French operas had an auspicious opening on Monday, February 5, when the Cosmopolitan Opera Company began its New York season at the Garden Theater with a noteworthy performance of "Carmen." There were many persons of prominence in metropolitan musical circles among the audience which was of good size and tremendously enthusiastic over the altogether fine work accomplished. Alfredo Martino is the general manager of the company and to him is due much credit for the well rounded excellence of the production. Cast, chorus and orchestra, each was above the average; the scenery was well chosen. The action moved without a hitch, although there was room for improvement in the ballet numbers in the last act. Doubtless, this will be remedied at subsequent performances.

Marta Wittkowska, who has achieved considerable favor in the title role, was the Carmen, and a very lovely heroine she made, both vocally and to look upon. Her voice is unusually rich and full and she uses it well. She made such a piquant and fascinating cigarette girl that one could not fail to understand Jose's infatuation. In the role of the soldier lover, Andre Enrico Arensen did excellent work. Both vocally and historically he made a fitting lover. His dramatic ability was a noteworthy feature throughout, but especially marked in the last act. As his rival, Auguste Bouilliez achieved equal success in the role of Escamillo, his best scene being in the second act when he sang the familiar Toreador song with an abandon which aroused his audience to prolonged applause. Juanita Pruetti was a dainty Micaela, singing and acting the role fully in accord with tradition. Carmen's companions, Frasquita and Mercedes, were sung by Bianca Withley and Fely Clement, and the remainder of the cast consisted of Pierre Remington as Zuniga, Flavio Venanzi as Dancairo, Victor Pranski as Remendado and Frederick Delano as Morales.

Arnaldo Conti conducted, holding his forces well in hand, although there were times when the tempi seemed too hurried. One of the finest features of the performance was the fine singing of the chorus, which would have done credit to any operatic organization. Then, too, the stage business was good, credit for which should be given Luigi Albertieri, showing the result of careful training and adding immeasurably to the excellence of the general ensemble. The second act was especially fine, although the others were almost equally commendable.

On Tuesday evening "Rigoletto" was given its first performance by the company. A detailed report of this will appear in the next issue of the MUSICAL COURIER.

WOMAN MANAGER HAS FIFTY CENTS

Providence, R. I., Impresario Owes \$4.485

Antoinette Hall Whytock, of Providence, R. I., who did business under the name of the De Luxe Concert Series, was adjudged bankrupt last week in the United States Court on a voluntary petition. Her debts are \$4.485 and her assets \$300. About 175 holders of season tickets are among the creditors. Newspapers in Providence and in Boston also have claims. The petition says that she has fifty cents in the bank.

Metropolitan Repertoire, Week of February 12

Monday, February 12 (Lincoln's Birthday), afternoon, "Aida" (Muzio, Caruso, Amato); evening, "Le Nozze di Figaro"; Wednesday, February 14, "Iphigenia in Tauris"; Thursday, February 15, "L'Elisir d'Amore" (Barrientos, Caruso, Scotti); Friday, February 16, "Thais" (first performance this season, with Farrar as Thais, Amato as Athenael, Botta as Nicias, Polacco conducting); Saturday, February 17, afternoon, to be announced later; evening, "Manon Lescaut" of Puccini (Alda, Martinelli, Scotti). Sunday evening concert, February 11, Schumann-Heink, guest soloist, Tuesday, February 13, at Brooklyn Academy of Music, "Lucia di Lammermoor" (Barrientos, Martinelli, de Luca).

Stransky to Be Here Until 1921

Josef Stransky, conductor of the New York Philharmonic Society, has been reelected to another three years of musical leadership over that body. His present contract expires in April, 1918, and under the new contract he will serve until April 1921. Mr. Stransky began his duties as Philharmonic director in 1911, succeeding Gustav Mahler and Theodor Spiering, who substituted for Mahler during that master's illness.

IMPORTANT COPYRIGHT DECISION

All Music Used Publicly Subject to Royalty Payment on Part of Performer—Far Reaching Effects of Supreme Court Ruling

As already reported in the MUSICAL COURIER, the case of the association of publishers and composers, against the hotels, restaurants, and cabarets, for performing copyrighted music without permission, and without payment to the owners, was decided in the Supreme Court of the United States, and resulted in a verdict favorable to the plaintiffs, after they had been beaten in the lower courts. The decision of the Supreme Court was unanimous and was handed down by Mr. Justice Holmes, as follows:

SUPREME COURT OF THE UNITED STATES
Victor Herbert, Harry B. Smith, et al.,

The Shanley Company.
The John Church Company.
The Hilliard Hotel Company.

[January 22, 1917.]
These two cases present the same question: whether the performance of a copyrighted musical composition in a restaurant or hotel without charge for admission to hear it infringes the exclusive right of the owner of the copyright to perform the work publicly for profit. Act of March 4, 1909, c. 320, § 1 (e), 35 Stat. 1075. The last numbered case was decided before the other and may be stated first. The plaintiff owns the copyright of a lyric comedy in which is a march called "From Maine to Georgia." It took out a separate copyright for the march and published it separately. The defendant hotel company caused this march to be performed in the dining room of the Vanderbilt Hotel for the entertainment of guests during meal times, in a way now common, by an orchestra employed and paid by the company. It was held by the Circuit Court of Appeals, reversing the decision of the District Court, that this was not a performance for profit within the meaning of the Act 221 Fed. Rep. 229, 136 C. C. A. 619.

The other case is similar so far as the present discussion is concerned. The plaintiffs were the composers and owners of a comic opera entitled "Sweethearts," containing a song of the same title as a leading feature in the performance. There is a copyright for the opera and also one for the song which is published and sold separately. This the Shanley Company caused to be sung by professional singers, upon a stage in its restaurant on Broadway, accompanied by an orchestra. The District Court, after holding that by the separate publication the plaintiff's rights were limited to those conferred by the separate copyright, a matter that it will not be necessary to discuss, followed the decision in 221 Fed. Rep. 229, as to public performance for profit. 222 Fed. Rep. 344. The decree was affirmed by the Circuit Court of Appeals. 229 Fed. Rep. 340. 143 C. C. A. 460.

If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order, is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

The extracts from the Copyright Law (relating to the public rendition of musical works) on which the Supreme Court based its action, are these:

SECTION 25. That if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable:

(a) To an injunction restraining such infringement;
(b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such infringement . . . or in lieu of actual damages and profits such damages as to the Court shall appear to be just, and in assessing such damages the Court may, in its discretion, allow the amounts as hereinafter stated, and such damages shall not exceed the sum of five thousand dollars, nor be less than two hundred and fifty dollars, and shall not be regarded as a penalty;

Fourth: In the case of dramatic or dramatico-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance; in the case of other musical compositions, ten dollars for every infringing performance.

SECTION 28. That any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the Court; provided, however, that nothing in this Act shall be so construed as to prevent the performances of religious or secular works, such as oratorios, cantatas, masses, or octavo choruses by public schools, church choirs or vocal societies, rented, borrowed, or obtained from some public library, public school, church choir, school choir, or vocal society, provided the performance is given for charitable or educational purposes and not for profit.

In Germany a similar measure was enacted a few years ago and resulted in a compromise between the copyright owners and the performing mediums after the latter had for a time resorted in retaliation to the use of only old music (non-copyrighted) by classical composers.

It remains to be seen in how far the Supreme Court decision will affect the concert field.

Rosa Raisa to Stay Here

Rosa Raisa, the popular dramatic soprano who was to sail on February 5, for Spain, has followed the advice of her friends and cancelled her reservation. She will remain in New York until the end of April when she will leave for Havana with the De Segura Opera Company. During her stay in New York, Miss Raisa will make many records for the Pathé Freres Phonograph Company.

JAMES GODDARD, NOTED WAGNERIAN BASSO

Interesting Facts Concerning Career of Prominent
Chicago Opera Association Member

That America has, for the past few years, produced more beautiful voices than all the rest of the world besides, has been conceded by those who are competent to judge. Many are the singers of this country who have obtained international fame in grand opera, and among them the name of James Goddard stands out prominently. Mr. Goddard is an American, first of all, and with characteristic loyalty, lays the foundation of his great success on an American teacher, William Clare Hall, of Chicago, who occupies an important place in the musical activities of that city.

Coming from a farm, with little experience and practically no musical education, Mr. Goddard located in Chicago and placed himself under the tuition of Mr. Hall. The latter, realizing to the full, the magnificent possibilities which lay in the unusual voice, spared no pains which would tend to bring out the very best, and after two years of serious work, informed Mr. Goddard that he had done all he could, advising him at the same time to go to Europe. This advice was followed and in the spring, when Mr. Hall sailed for a summer in Paris, Mr. Goddard went with him. Arriving in the French metropolis, Mr. Hall immediately made arrangements for Mr. Goddard to sing for Jean De Reszke, who is said to have been most enthusiastic regarding the young man's talent, and to have informed Mr. Hall that the voice was perfectly placed and there was nothing to be undone. From that time dates the success of this splendid artist.

After six weeks of study, Mr. Goddard sang for Mr. Higgins, manager of Covent Garden, and though immediately offered a contract, felt that he needed more study and refused. Mr. Higgins, however, being a shrewd manager, insisted on first refusal of his services and so it came about, exactly two years from the date of sailing, the young basso made his debut as Fasolt in "Das Rheingold," at Covent Garden, London. That year the season alternated the German opera with the Russian Ballet, and in addition Mr. Goddard sang King Mark in "Tristan and Isolde" and the Landgrave in "Tannhäuser." After the season, Mr. Goddard went to Paris for more study, returning the following spring to sing, in addition to the German operas, Ramfis in "Aida" and the High Priest in "Samson and Delilah." While singing there, Jenotte, manager of the Montreal Grand Opera, heard him and engaged him for the leading bass parts that winter with the Montreal Company.

In the spring of 1913, Mr. Goddard returned to Covent Garden, and after an audition for Mr. Gregor, general manager of the Imperial Vienna Opera Company, he was engaged for six years. At the end of the first season, Mr. Goddard went to Milan to study the Italian operas. While there he sang for the manager of La Scala, who proposed a contract. Also at the same time, after auditions for the different managers, he was invited to be a guest artist at Rome, Genoa, Naples, Italy; Barcelona, Spain, and also Buenos Aires, but it was just at this time that war was declared and Mr. Goddard refused all offers and returned immediately to America. It was then that Campanini heard him and engaged him for the Wagnerian Cycle which was presented then and also the current season.

Besides Wagnerian roles, in which this fine artist has achieved a reputation second to none, Mr. Goddard has appeared with success as Ramfis in "Aida"; Phaul in "Herodiade"; Nilakantha in "Lakme," and Capulet in "Romeo and Juliet." One of his greatest successes abroad was as Mephisto in "Faust" and the greatest Mephisto of his time, Edouard De Reszke, was so pleased that he sent Mr. Goddard his own costume which he had worn in that part, at the same time writing him, that he was the only one of the younger artists that he would feel satisfied to thus honor.

Mr. Goddard is modest and unassuming in every way, and the great success which has come to him has not inflated his value in his own eyes. He has won equal celebrity as an oratorio and Lieder singer, and he was one of the artists most in demand the present season of the Chicago Opera Association.

Mr. Goddard leaves February 14 for a Western trip during which he is to give recitals at Sterling and Greeley, Colo.; Tucson, and Douglas, Ariz.; Everett and Spokane, Wash.; Butte and Bozeman, Mont.; Boise, Pocatello, Idaho; Salem, Ore.; Ogden and Logan, Utah, and Grass Valley and Santa Rosa, Cal., with many others. He returns in March to fill some oratorio engagements and leaves again May 1 for an extended trip on the Pacific Coast.

Italian Operatic Artists in the Army

The call to the colors in Italy of the classes of 1876 and 1877 brought the following operatic artists, some of them

very well known names, into the army: Titta Ruffo, Giuseppe Anselmi, Domenico Viglione-Borghese, Taurino Parvis, Angelo Masini-Pieralli, Francesca Cigada, Carmeo Maugeri, Bindo Gasperini, Attilio Perico, Lorenzo Confalon, Sante Canali, Ugo Cannetti, Giuseppe Gualtieri, Milo Marucci, Amedeo Bettazzoni, Angelo Secchi, Luigi Bolis, Augusto Assandria, Artidoro Mauceri, Giuseppe Turri, Armando Innocenti, and Aldo Pernice; and the conductors Tullio Serafine, Gino Puccetti, Fortunato Russo and Filippo Deliliers.

Louise Stallings in Demand

Louise Stallings, as she sang in a costume specially designed for her by Lady Duff-Gordon, "Le Nil" by Leroux at Lady Duff-Gordon's Chanson Vivant at the Hotel Plaza, appears in the accompanying photograph. Miss Stallings was also greatly admired in



LOUISE STALLINGS,
Soprano, pupil of Lena Doria Devine.

an informal program recently at the home of Mr. and Mrs. Frank A. Vanderlip, at Beechwood, Scarborough-on-the-Hudson. Last Wednesday Mrs. John Henry Hammond, of 9 East Ninety-first street, gave an "At Home" at which Miss Stallings was again heard with evident pleasure in the following program: "Die Thräne" (Rubinstein), "Traum durch die Dämmerung" (Strauss), "Klinge, klinge, Mein Pandero" (Jensen), "L'Oasis" (Fourdrain), "Le Vieux Moulin" (Fourdrain), "Par le Sentier" (Dubois), "Thy Face" (Scott) and "I Mind the Day" (Willeby).

Werrenrath Sings for Big Aeolian Hall Audience

Seldom is a singer given a more striking demonstration of public favor than was Reinald Werrenrath, baritone,

in his "popular request" recital, Tuesday afternoon, January 30, Aeolian Hall, New York. Practically every seat was occupied at the opening of the program and few left before its close—a notable fact for restless New York audiences. It was announced at the outset that the baritone was singing contrary to his doctor's orders, as he was suffering from bronchitis. Indulgence on the part of the audience seemed hardly necessary—for the art of the singer carried him well over the difficulty, and he gave great pleasure to a big, critical audience.

"Du bist die Ruh" (Schubert), with its smoothly flowing legato and fine piano effects; "Der Doppelgänger," by the same composer, with its full, deep tones; "Lauf der Welt" (Grieg), insinuatingly delivered, and the dramatic "Licht" (Sinding) proved an artistic opening group. Folk-songs, "Turn Ye to Me" (Scott), Hopekirk; "The Little Red Lark" and "Over the Hills and Far Away" (Irish), Fischer, and "Pehr Svineherde" (Swedish), Spier, with "Little Mary Cassidy" for encore offered pleasant diversion in group two.

"The City of Joy," written for Mr. Werrenrath by Deems Taylor, to the poem of Charles Hanson Towne, was the particular novelty of the program. The poem follows a modern descriptive tendency among verse makers, and the music is of the same character. Of local setting, it appealed particularly to the New York audience. "The City of Joy" is divided into "Spring in Town," "Poor—But Happy—" "The Roof Garden" and "Home." Perhaps "The Roof Garden" contained the most atmospheric touch and charming music—this, at least, was especially welcomed by the listeners, and Mr. Werrenrath repeated it.

The final group consisted of "One Year," an intensely dramatic war picture (Burleigh); La Forge's ever delightful "To a Messenger"; Florence Aylward's "House of Memories" and the two Kipling Barrack Room Ballads, "Fuzzy Wuzzy" (Whiting) and "Danny Deever" (Dannrosch). The last two mentioned gave the baritone opportunity to show skill in dialect singing. Encores were insistently invited at the conclusion, but Mr. Werrenrath was forced to refuse them, due to his indisposition. Harry Spier at the piano played excellent accompaniments entirely from memory.

Luyster Opens Second Term of Sight Singing Classes

The People's (Cheve) Singing Classes, under the instruction of Wilbur A. Luyster, opened the second term of its twentieth season at the Art Building, 174 Montague street, Brooklyn, with a free lecture and lesson by Mr. Luyster. An invitation had been extended to all who were interested and desired to learn to sing to attend the session. Attendants had been informed that in one lesson they would be taught to read and sing notes at sight from the staff; also to sing in two part exercises they had not seen before, whether they had tried to sing before or not. Numbers were placed on the blackboard to represent notes or tones, and soon all present were singing them. Then they were led to the characters which represented time; from there to the staff, which was introduced and explained, after which the audience found no more difficulty singing from the staff than with the characters previously used. The two part singing pleased all and it was a revelation to many that they had done it easily. And yet it had always seemed "beyond them."

The development of the ability to sing and knowledge of singing any part of a selection is one of the many strong features taught by this system. Mr. Luyster says scores of students of the vocal art every year attend the classes and have beautiful voices, but cannot "carry their part." They simply "can sing solos." The classes are doing a great work in music and the results attained after a season's study are so remarkable that one would hardly believe that they could be attained in large classes unless one had attended the annual exhibition of tests by these classes as a whole, and not by merely advanced students.

When the classes were organized they were for the benefit of the members of the Brooklyn Institute of Art and Sciences, but later others were permitted to join. Four or five years ago the Brooklyn Teachers' Association indorsed the work done and recommended its members taking the course of study for which they would receive points of credits for all work done. Today the classes are open to all, and any one may join without previous knowledge of music or even voice trial by paying the small fee that places it within the reach of all.

Other more advanced classes are held as follows: Intermediate grade (those starting second term), Thursdays at 7:30 p. m.; semi-advanced or advanced classes, Tuesday evenings at 7:30 and 8:30 respectively; advanced intervals in minor and chromatics; also syncopation and mixed time is studied in these classes; also four part singing and choral work at sight.

At the New York School, 220 Madison avenue, progress is much more rapid, as students meet for lessons in afternoon and evening classes at least twice a week. Private or individual lessons are arranged to suit students.

WORK OF NINETEEN YEAR OLD COMPOSER MAKES A SENSATION IN BERLIN

Interesting Symphonic Novelty Introduced by Richard Strauss—Carl Maria Artz as Apostle of the Moderns—"Lohengrin" at the Hague

Berlin, December 15, 1916.

The fourth symphony concert of the Berlin Royal Orchestra under Richard Strauss brought a sensation, a novelty in the shape of "Variations on an Original Theme" for orchestra by Georg Szell, a nineteen-year-old Viennese composer, who, in spite of his youth, already has created a name for himself as a pianist and who now occupies a post as assistant conductor in the Berlin Royal Opera. The recent performance of this piece, his opus 4, was a remarkable event in more than one respect. The production of a novelty, which is still in manuscript, is in itself a rare occurrence at these concerts, the programs of which are for the most part strictly classical. The audiences of the subscription concerts of the Royal Orchestra are conventional in their tastes and generally receive the few novelties and modern compositions which are placed on the programs during the winter with a certain cool reserve or with indifference. This time, however, the spell was broken. When Richard Strauss, who introduced the novelty in person, had finished, a veritable storm of applause broke forth, such as is rarely heard in the venerable halls of the opera house, and such as perhaps never before greeted a novelty performed at these concerts. Spontaneous and surprising as this ovation was, it bore the marks of sincerity and real appreciation.

Nor was the enormous success in any way an unmerited one. The theme of the composition at once bespeaks the young master's rare gift of invention. It is written in the coquettish style of an ancient gavotte, graceful in its rhythm and pleasing in its easy flow of melody. And in spite of these attributes the theme is not the strongest part of the work. It is in the variations that the listener becomes aware of the fact that an exceptionally talented composer is at work, one of whom great things may be expected in the future.

Richard Strauss evidently took a special pleasure in the rendition of the work of his promising young colleague. He conducted the composition with loving care as to detail, with humorous verve and great elasticity. The orchestra also had set to work with particular devotion, and Szell has good reason for being grateful to Strauss and his men for the wonderful reading they gave his novelty. These are favorable auspices for a beginner.

The program of the fourth symphony concert of the Royal Orchestra contained another novelty, an ancient one, however—Handel's charming concerto grosso in B flat major No. 7, for strings, which never before had been heard in Berlin. It has been newly edited by Georg Schumann, who played the cembalo part in it. Strauss conducted it with inimitable grace, producing wonderful dynamic effects with the string orchestra.

Franz von Vecsey at the Philharmonie

Franz von Vecsey, soloist of the second Weingartner concert at the Philharmonie, was heard in the Brahms violin concerto. It was the first time during the present season that a violinist of renown had stood before the Berlin public, save Alexander Petschnikoff, who was heard once in the Mendelssohn concerto. So it was perhaps partly due to this fact that Vecsey's rendition of the Brahms concert was listened to with special devotion. The young Hungarian violinist never was heard here to better advantage. His reading of the great but hackneyed work was a noteworthy achievement. Vecsey is a most polished, suave, finished performer whose perfection of execution has become proverbial here. He has no great depth or breadth, however, and his tone could be more vital.

Artz Presents a Novelty

Carl Maria Artz, at his second concert of this season, again brought an interesting novelty—Alfred Schattmann's "Overture to a Comedy," which, in the able conductor's spirited rendition, made a splendid impression. It is a piece of sprightly humor, brilliantly orchestrated and original in its thematic invention. It is written as an overture to the composer's still unpublished comic opera "Geister vom Kranichenstein." Judging from the overture, the opera is well worth producing. Alfred Schattmann, who is a well known critic of the Allgemeine Musik-Zeitung, is the author of another opera, "Des Teufels Pergament," which in spite of its musical value has not yet been produced here on account of the shortcomings of the libretto.

The program of Artz's concert also contained another modern composition, Ernest Boche's symphonic poem "Taormina." The interesting composition pictures the beautiful Sicilian town convincingly, with its many contrasts and exotic instrumentation. It was beautifully rendered and cordially received by the audience, which, however, visibly preferred the Schattmann overture to the somewhat lengthy symphonic poem.

Paul Scheinplug Also Produces a Novelty

Among the other symphony concerts of the week Paul Scheinplug's third evening with the Blüthner orchestra with Alice Ripper as soloist deserves special mention. The program consisted of Tchaikovsky's symphony "Pathétique," which, since its revival and sanction by Nikisch, repeatedly has been played here in Berlin of late, Liszt's piano concerto in E flat major, and a novelty entitled "Dramolet" by E. Faltis, a woman composer. This last, a composition for piano and orchestra, proved, however, to be a complete failure. It is amateurish in structure and thematic contents, ill-sounding, and of torturing dullness. The piano part is so badly written for the instrument that even a first-rate pianist like Alice Ripper could not succeed in making it intelligible. Her playing was hopelessly lost in the general chaos. The public received the novelty with vigorous hissing and left no doubt as to its feeling toward the composition.

A Promising Violinist

Andreas Weissgerber, a young violinist of some seventeen years, gave a concert with the assistance of the Philharmonic Orchestra under Camillo Hildebrandt. His program comprised Louis Spohr's violin concerto, No. 8, known as the "Gesangscene," Tchaikovsky's and Paganini's D major concertos, the latter in the elaboration of Wilhelmj. The young violinist was heard here last year, and it must be acknowledged that he has grown materially since his last appearance. Particularly in the Spohr concerto he displayed, aside from his considerable technical proficiency, an unusual degree of musical understanding and warm feeling. He draws a sweet, appealing tone and pleases with his simple, convincing style of delivery. His further development will be watched with interest.

Mme. Leschetitzky's Recital

Marie Gabriele Leschetitzky, the widow of the late Theodor Leschetitzky, was heard in a program containing numbers by Schubert, Schumann, Chopin and Liszt. Mme. Leschetitzky made a splendid impression in all of the different groups of composers and not only her great technical achievements, but also her artistic temperament and refined style of interpretation and beautiful singing tone were loudly praised by the critics and public. This beautiful young woman, who could have been Leschetitzky's granddaughter, so far as age is concerned, has rare pianistic attributes.

Wagner at the Dutch Capital

Stars from Berlin and Munich, together with the chorus of the Cologne Municipal Opera, gave a performance at The Hague under the direction of Intendant von Gerlach. "Lohengrin" was given, and as the leading parts were sung by such prominent artists as Edyth Walker (Ortrud), Lily Haigren-Waag (Elsa), and Hermann Jadlowker (Lohengrin) the production was an unusually brilliant one. The famous Concert Gebouw Orchestra of Amsterdam under Brecher of Cologne assisted and contributed much to the enormous success of the evening.

Hubermann to Play

Bronislaw Hubermann, the Polish violinist, who has not been heard here since the outbreak of the war, is soon to come forth from his retirement. He will be the soloist of

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the sixth Nikisch Philharmonic concert on January 8, and he will also give a concert of his own in the large hall of the Philharmonie on January 25. With Nikisch he will play the Tchaikovsky concerto. Hubermann is a Russian subject, but he has made his career chiefly in Germany and Austria. He is very popular in both countries.
ARTHUR M. ABELL.

Saramé Raynolds With St. Louis Symphony

Saramé Raynolds wins praise with the St. Louis Symphony Orchestra, as the following shows:

MISS RAYNOLDS WINS PRAISE AT M. A. A. CONCERT.
SYMPHONY ORCHESTRA RECITAL IN LARGE SALON PROVES ONE OF BEST YET HEARD.

Last evening the St. Louis Symphony Orchestra, directed by Max Zach, gave a concert for the Missouri Athletic Association.

The soloist for the evening was Saramé Raynolds, dramatic soprano, who contributed a recitative and aria from "Aida," by Verdi, and an aria from "La Gioconda," by Ponchielli. Miss Raynolds is the possessor of a ringing dramatic soprano voice, remarkable for its size and declamatory capabilities. She sings with the confidence and authority of an experienced artist and was very evidently quite at home in the exceedingly difficult numbers she had chosen. She was so well received that after the second selection she added the song, "The Year's at the Spring," by Mrs. Beach, to the program.

The playing of the orchestra was fully up to the Odeon standard and Mr. Zach and the musicians seemed to enjoy their new surroundings. The accompaniments for Miss Raynolds were given a finished and sympathetic interpretation and, taken all in all, the Missouri Athletic Association has reason to congratulate itself upon this new venture in providing for its friends a concert by a symphony orchestra, even if it was not a symphony concert.—The St. Louis (Mo.) Republic, January 10, 1917.

Florence McMillan With Mme. Homer

Florence McMillan, the well known New York coach, is the accompanist for Louise Homer's tour during January and February.

The audiences are unusually large wherever they appear, Detroit being the largest thus far, with an attendance of 3,600 persons.

The tour comprises the following cities: Bridgeport, Conn.; Manchester, N. H.; Detroit, Mich.; Toledo, Ohio; Poughkeepsie (Vassar College), N. Y.; Baltimore, Md.; Philadelphia, Allentown, Pa.; New Brunswick (Rutgers College), N. J.; Providence, R. I., and Dayton, Ohio.

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Olive Kline Successful in Michigan and Ohio

Olive Kline is another American who has achieved marked success in the concert field by reason of her genuine talent, her beautiful voice and her capacity not only to satisfy the musical standard of her audiences but to create a demand for many repetitions. In addition to her splendid vocal equipment, Miss Kline possesses marked ability as a pianist, for like several singers who have gained distinction, she was trained as a concert pianist. Miss



OLIVE KLINE,
Soprano.

Kline has won success at the music festivals in Worcester, Ann Arbor, Buffalo, Oberlin, Syracuse, Richmond, etc., and has appeared as soloist with such well known musical organizations as the Chicago Mendelssohn Club, the Minneapolis Apollo Club, the Chicago Symphony Orchestra, the Milwaukee Arion Society, the Rubinstein Club of Washington, D. C., and various musical bodies of the metropolis. Everywhere her thorough musicianship and well grounded artistry has won for her the praise of the press and the public. Recently Miss Kline has been appearing in various cities of Michigan and Ohio with that same success which invariably marks her every appearance.

Bruch and the Misses Sutro

The Max Bruch concerto, just played by the Misses Sutro with such brilliant success in Philadelphia, under Stokowski (the first concerto for two pianos and orchestra to have been written since Mozart's), is a work of great power and beauty, whose abundant and ingratiating melodies captivate at once. As one Philadelphia musician remarked after hearing it: "Heretofore there has been but one piano concerto for me—today I have heard the second!"

Many years ago, during a visit to Capri, the ideas for the work were first inspired. Bruch then made the sketches he now has used, and which previously assumed

several aspects before finally developing into the present masterful form.

The composer is believed by many to be a violinist and not a pianist, but those laboring under this impression know very little concerning the venerable master, who studied seriously in his youth to become a pianist, and even now, though laying no claim to executive ability, has a soulful touch, vibrating with temperament and capable of the minutest dynamic shading; equaled by few of the world's greatest pianists. The violin and clarinet are, however, his favorite instruments. The former he studied, but often laughs at his struggles with it. To his admiration and friendship for Joachim, the inspiration of his noble violin concertos is due.

Bruch's most important compositions are his many great choral works—and he now is engaged in writing along those lines—works too little known in this country.

It is interesting to note that his only contributions to the literature for piano are his duets for four hands (one

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Merced de Piña, Mezzo

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piano), and his op. 11, written sixty years ago, and his op. 88 for two pianos. Ever since the production of his first violin concerto, Bruch has been importuned by the greatest pianists of his day to write a piano concerto; but not caring particularly for the instrument, the treble of which he especially dislikes, the project never interested him. The two pianos, however, appealed strongly to him as equivalent to a double chorus and he worked with a zeal and enthusiasm never excelled even in his prime.

Katherine Noack Fiqué at Hotel Astor

The Fiqué Solo Quartet, of which Katherine Noack Fiqué is the soprano, appeared before the Lutheran So-

ciety, at Hotel Astor, New York, on Wednesday evening, January 31. The quartet created a deep impression by its singing of songs of the Reformation period.

Mme. Barrientos Returns to New York Operatic and Concert Stage

Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, finished her pre-operatic concert tour with a Washington engagement on February 4. She rejoined the Metropolitan Opera Company on Wednesday, February 7, and made her debut with Caruso and De Luca in the role of Gilda in "Rigoletto." Mme. Barrientos will finish the season with the Metropolitan Opera Company in the leading coloratura roles. She will sing in "Les Pêcheurs des Perles" and "Lucia." "Lakmé" will be given its first presentation in many years with Barrientos in the leading role.

An active member of the opera company for the remainder of the season, Mme. Barrientos' work will not, however, be restricted solely to opera. On February 20 she appears with Eugen Ysaye at Carnegie Hall, in concert, for the benefit of the Smith College Endowment Fund. As is her wont in concert, she will not sing operatic arias exclusively, but a number of concert selections and Spanish songs by Enrique Granados, the Spanish composer, who dedicated them to Mme. Barrientos.

Praise for Anita Rio

"Anita Rio sang the lofty soprano themes that a few veterans associated with the singing of Jenny Lind," declared the New York Evening Sun, in commenting upon the work of this gifted artist. The Chicago Herald stated that "Anita Rio disclosed a voice of attractiveness and a manner of interpretation which apparently had been carefully thought out," and the Journal of that city added that "She had a very good voice and she seemed to know how to sing." And New York and Chicago are not the



ANITA RIO,
Soprano.

only cities to appreciate Mme. Rio's artistry, for the Morning Tribune of Minneapolis said Anita Rio, soprano, sang the score from memory and with fervent feeling. Her voice is big and brilliant and created much enthusiasm," and the Daily News stated that she "sang like the experienced artist she is." Canada adds its quota in her praise in the words of the London (Ont.) Advertiser, "In Anita Rio was found a singer possessed of a soprano voice of silvery clarity, brilliant and at the same time liquid and sweet."

Jacques L. Gottlieb Conducts Neighborhood Symphony Orchestra

At the East Side House Settlement, Seventy-sixth street and East River, New York, a public concert was given on Sunday evening, February 4, by the Neighborhood Symphony Orchestra, Jacques L. Gottlieb, conductor. A carefully arranged program was offered. The orchestra, consisting of forty-five members, under the able guidance of Mr. Gottlieb, showed marked improvement. These serious amateurs and music students deserve encouragement for the excellence of their work.

The orchestral numbers were: overture "Poet and Peasant," Suppé; Haydn's symphony in D, and a selection from "Faust," Gounod-Roberts.

Norah Dunn, mezzo-soprano, and Mildred Ingersoll, soprano, were the soloists. Mrs. Dunn sang a group of three songs "The Star," Rogers; "Life and Death," Coleridge-Taylor; and "Vainka's Song" (Russian) Von Stutzen. Miss Ingersoll's numbers were: "Lilacs," Kernochan; "We Two Together," Kernochan, and "The Year's at the Spring," by Mrs. Beach.

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LOS ANGELES

Cadman "Thunderbird" Suite Interests—English Opera Company Begins Rehearsals

The important number of the program of the concerts of
the Los Angeles Symphony Orchestra of January 19 and
20 was the Cadman "Thunderbird" suite, an account of
which will be found elsewhere. Other numbers on the
program were the Manfred overture and Goldmark's
"Rustic Wedding" symphony. In the speeches that Cad-
man was called upon to make he very warmly thanked Mr.
Tandler for the care with which he interpreted his work.
Too much cannot be said in this regard. The work of the
orchestra, under Tandler's inspired baton, was masterly
and altogether worthy of the work it was called upon to
interpret. Particularly noteworthy was the perfect tonal
balance which Tandler succeeded in getting and the fine
spirit with which the work was read. Cadman is to be
congratulated upon getting such an eminently excellent
initial production of his music.

No less excellent was the work of the orchestra in the
other numbers on the program. Especially was the playing
of the symphony remarkable for its perfect smoothness.
The difficult staccato bass passages were played by the
eight players like a single man.

Altogether, these concerts were among the most success-
ful that have been given by this organization.

Lecture-Recital at Ebell Club

A most interesting lecture-recital was given at the Ebell
Club by Ethel Graham Lynde, her subject being this sym-
phony program. She spoke especially of the great interest
of the Cadman suite, and the composer, who was present,
at the invitation of the speaker, interpreted at the piano
selections from his work.

English Opera Company Rehearsals

The first public rehearsal of the Los Angeles English
Opera Company's chorus was received with much enthu-
siasm by a very large audience at Clune's Auditorium on
January 21. The program, under the direction of Eduardo
Lebegott, consisted of the choruses from "Faust" and
"Cavalleria Rusticana," the solo parts being taken by
Bernice de Pasquali, Kathleen Lockhart, Hilda Weiss,
Hortense Dorr, Roland Paul and Gage Christopher.

L. M. de Pasquali is the organizer and manager of this
new company, and his idea is certainly a valuable one to
this city. The idea is to get a large chorus together—there
were over a hundred on the stage on this occasion—re-
hearse them thoroughly in the choral parts of the operas to
be given, and pay them for their services when the operas
are given. Until then there is no payment to the singers,
nor do they have to pay dues to support the conductor and
pay hall rent. The idea has worked out so far in giving
Los Angeles the best chorus it has ever had so far as this
writer knows.

Mme. de Pasquali will be with the company to a cer-
tainity, and there will be other singers of like eminence.
That is sufficient guarantee of the artistic success of the
work. Mme. Schumann-Heink, who was a guest of honor
at this public rehearsal, is interested in the work and lends
it the stamp of her approval. Lebegott is a splendid con-
ductor and under his leadership the chorus showed splendid
results.

MacDowell-Grainger Works Played

The Plowe Wind Instrument Society was heard in a suc-
cessful concert at the Ebell Club on January 15. It played
a varied program, including works by MacDowell and
Grainger, and the concert was much enjoyed.

Native Composers Program

The Creative Section of the Matinee Musical Club, as-
sisted by the American Composers' Club, gave a program
on January 18 as follows: Piano composition, Carl Bron-
son; songs, Ruth Shaffner; short talk by Cadman on "The
Relation of Composer to Publisher"; songs, Vernon
Spencer; suite, Fannie Dillon; songs, Monimia Laux Bots-
ford; sonata for violin and piano, Haig Kinsey; songs,
Cadman.

Apart from the Cadman works, which require no com-
ment, the most interesting numbers on this program were
those by Bronson, Dillon and Botsford. Bronson is a
musician of real worth who does what he does well;
Fannie Dillon is rapidly coming to the fore among Amer-
ican woman composers, and Mrs. Botsford shows a rare
gift of invention, her compositions being particularly note-
worthy for their beautiful harmonic construction. May
McDonald Hope, who is a pianist of the highest attain-
ments and sings only on rare occasions like this for the
benefit of her friends, possesses a voice of deliciously
warm quality, and her deep insight into the musical con-
tent of what she sings renders her offering a real delight.
Miss Schaffner, Vernon Spencer and Haig Kinsey do in-
teresting work, and the program proved to be one of un-
usual merit. If the American Composers' Society and
the Matinee Musical Club can continue this standard their
work will be well worth while. F. P.

Wittgenstein Lauded

The European press eulogizes Victor Wittgenstein in the
following terms:

This artist possesses, together with a glowing temperament, a
strong sense of the romantic, and an inborn instinct of interpreting
the underlying ideas of the composer. The sonata "Tragic" be-
came a great piano drama under the hands of Wittgenstein. If he
plays everything in this heroic manner, he will without doubt be
counted among the pianistic lions.—Telegraaf, Amsterdam.

Technically this young pianist holds his own with many of his
older and more experienced colleagues. With a sure and clean cut
execution, he combines a soft and yet firm touch, which enables him
to produce a beautiful singing tone.—General Anzeiger, Elberfeld.

With a sure, firm touch and singing tone, he brought forth the
charming melodies, and brilliant passages, which aroused the audi-
ence to such boundless enthusiasm, as only the greatest artists can
call forth.—Neueste Nachrichten, Elberfeld.

Any artist who is capable of playing, each in its own manner,
three difficult concertos in one evening without the least sign of
physical or mental fatigue, and retain such high artistic standards

up to the very last note, as was the case with Victor Wittgenstein,
earns a place all his own in our concert halls.—Täglicher Anzeiger,
Elberfeld.

Victor Wittgenstein belongs to that class of well equipped pian-
ists who control a big technic.—Deutsche Nachrichten, Berlin.

Victor Wittgenstein played on Saturday in Beethoven Hall with
the Philharmonic Orchestra. . . . The young artist has a fin-
ished and sometimes almost dazzling technic, and individual musical
powers of interpretation that at once bring the listener into a most
receptive mood.—Nord Deutsche Allgemeine Zeitung, Berlin.

Victor Wittgenstein's playing with the Philharmonic Orchestra
proved that he is entitled to the deep respect and admiration of
the critics.—Germania, Berlin.

Wittgenstein's playing of the three concertos was of high order.
—Berliner Morgen Post, Berlin.

The impression made by Mr. Wittgenstein was indeed so favor-
able that one may look forward to his recital with a feeling of
pleasurable anticipation.—Continental Times, Berlin.

Wittgenstein is undoubtedly musical to the core. He possesses
a peculiar talent for shading his tone, and his nuances are aston-
ishingly varicolored.—Musik-Salon, Berlin.

The pianist, Victor Wittgenstein, showed the excellent musical
gifts of the soloist to great advantage, in addition to an unusually
well developed technic.—Berliner Börsen Zeitung, Berlin.

In Beethoven Hall, the pianist, Victor Wittgenstein, gave a pro-
gram of . . . in which he displayed a smooth, clean technic,
which gave expression to his keen penetration and forceful imagina-
tion.—Berliner Börsen Courier, Berlin.

The pianist, Victor Wittgenstein, showed to advantage his ex-
cellent schooling and undoubted pianistic gifts.—Lokal Anzeiger,
Berlin.

Victor Wittgenstein presents a technically accurate and well
planned interpretation.—Volkszeitung, Berlin.

Mr. Wittgenstein had a regular triumph and was repeatedly re-
called to bow his acknowledgment.—Badeblatt, Baden-Baden.

Victor Wittgenstein in his concert with the Philharmonic Orches-
tra in Beethoven Hall, proved that he was entitled to the attention
and deep respect of the Berlin musical critics.—Berliner Tageblatt,
Berlin.

Victor Wittgenstein possesses a great ability, unusual musician-
ship, and displays a healthy sense of romanticism.—Musik Salon,
Berlin.

Charitable Cadman

(From the Los Angeles Graphic)

It is interesting to note the continuous recognition and
assistance Mr. Cadman is extending to the "local com-
poser." Possibly he remembers the day when he was one
himself. He is no longer local, but national, and from
that position to the point of internationality takes a longer
and harder pull on the contrapuntal boot straps than it
does to get into the first class. It is hard to see how
Mr. Cadman retains time enough for his own work, so
many are the calls on his time and good nature. The local
composer and the woman's club seem to camp on his
footsteps at all hours from two to seven in the morning.

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Irma Seydel Scores With Boston Symphony

Irma Seydel, the famous young Boston violinist, was soloist with the Boston Symphony Orchestra at its concert on December 26, in Providence, R. I. This was Miss Seydel's thirty-third concert of the present season, which began on October 6 and had included to that date twenty-six cities and towns. The following notices, which Miss Seydel received on the occasion of her appearance in Providence, are typical of many others elsewhere:

The soloist was Irma Seydel, acknowledged by musical critics to be the most gifted of the younger generation of American violinists. . . . Miss Seydel's performance of the concerto was characterized by polished execution, fire and brilliance, exceedingly rare in so young a performer. At times she played with a certain abandon which quite captivated her audience. Indeed, it must be said, in sheer justice to the young artist, that she never played more beautifully than last evening, and her interpretations were those of a great thinking musician. Especially in the last movement she played with consummate art.—Providence Evening Tribune, December 27, 1916.

Miss Seydel scored a big success. . . . She delighted her audience with a remarkably fine performance of the difficult work. . . . Miss Seydel gave an authoritative reading of the concerto. Her tone was ample in size and her technique of scintillating brilliance. In fact her playing shows a splendid all-round development. There is virility, temperament, and a wonderfully clean execution. Her intonation is always pure and her tone is full and rich. The final movement calls for virtuosity, and in this, particularly, Miss Seydel displayed great accuracy and clearness. The passage in harmonics was played with absolute purity. At the close there was a spontaneous burst of applause that won her many recalls.—Providence Journal, December 27, 1916.

The charming virtuoso pleased with a delicate yet fiery rendition of Saint-Saëns' concerto for the violin in B minor. She

was well and deservedly received. . . . Miss Seydel played with a technique that one would expect only in one of mature years. Her bow work was particularly brilliant, especially in the third movement, which required work that would tax the art of the celebrated virtuosos. . . .—Providence Evening News, December 27, 1916.

Caroline Hudson-Alexander Delights Pittsburgh Music Lovers

Caroline Hudson-Alexander, the well known soprano, appeared with pronounced success on January 11, before the Women's Press Club of Pittsburgh, Pa. "Her voice has exceptional clarity and strength, along with rare bird like sweetness. She has a dramatic presence, while the emotion expressed by her mobile features charmed her hearers into rapt silence," declared the Chronicle of that city, and those who heard her were equally enthusiastic in her praise. The universal opinion seems to have been well put in the words of the Chronicle, "The only regret was that Mme. Hudson-Alexander did not sing more often."

Cuyler Black's Representative

Howard E. Potter of 1425 Broadway, New York, is the personal representative of Cuyler Black, who recently returned from Europe where he appeared in opera and concert. Mr. Black prepared for opera under Cotogni in Italy, appearing in many of the leading opera houses there. He then went to Berlin, where he also studied under a number of the masters and was engaged as leading tenor of the Kurfürsten Opera. He studied the role of Gen-

naro with Wolf-Ferrari and sang this part in "The Jewels of the Madonna" twenty times. Mr. Black achieved marked success at the Maine Music Festivals, under the direction of William Rogers Chapman, and appeared with equal success in recital with Rudolph Ganz, the pianist. In addition to an operatic repertoire of over twenty roles, Mr. Black is familiar with most of the standard oratorios and has a large list of concert selections, most of which he studied with the composers, at his command.

Sieveling to Resume Concert Work

An announcement of general interest to the musical world is that Martinus Sieveling, who has been in this country for some two years past engaged in teaching, will appear in concert and recital during the season of 1917-18. Mr. Sieveling has withdrawn entirely from public work for nearly a dozen years past and devoted himself to the perfection of his method of piano playing. His recitals next year will not only be interesting in themselves—for Sieveling before his retirement was one of the acknowledged masters of the piano world and plays even better now—but also as a demonstration of this method to which the author gave so much time and thought and which has been so enthusiastically acclaimed by numerous artist-pupils, who have worked with him here in America and in his Paris studio which he maintained for several years previous to coming here. Communications in regard to terms, dates, etc., for Mr. Sieveling's appearance next season should be addressed to his secretary, 448 Central Park West, New York.

Boice Artist Students

Blanche Grimstead, contralto, with voice of fine range, power and rich, warm color does church, concert and oratorio work very acceptably, and has been doing both Indian and Japanese songs in costume. Her singing and personality are greatly admired.

Dorothy Lane, contralto, has a voice of cello-like quality, rich and round, and her range extends from a low D to G above the staff. She is soloist in a Brooklyn church, where she is a great favorite, and has frequent engagements for concert work.

Bessie Ackerman possesses a soprano voice of fine quality, range and power. She is soloist in a Brooklyn church, also a good musician, and has a number of pupils.

Clementina Palmesi, a young Italian, has the voice and temperament of her foreign birth. She easily reaches a high F and is equally at ease in the lower range. She is soloist in a Brooklyn church, and sings much in concert and mission. She gives recitals of Italian folksongs in costume.

Kathryn Bell's lyric voice is of beautiful quality. She is very ambitious and will be heard before long in church and concert.

Edna Toggenburg, lyric coloratura, has done consider-

able operatic work. She is a faithful and ambitious student, and has a large repertoire of operatic arias.

Katherine Schweitzer has a dramatic soprano voice of notable quality, power and range. She is singing in a musical production of importance in New York City.

Cornelia Hoelzel is doing concert and church singing in Kansas City. She is expected daily to resume her work in the Boice studio. She has a soprano voice of rare quality.

Umberto Pisani, a graduate of a college in Rome, Italy, came to America to learn the English language and fit himself for a very different field. He took up vocal study, is developing a tenor voice of exceptional quality, and singing in a New York church. He also teaches the Italian language and has a large number of singers among his pupils. He is the composer of some excellent songs and piano pieces.

Thomas Bernardo, a young Italian tenor of promise, is at present attending Brown University and singing in a church as soloist.

Albert Taylor is developing a tenor voice of fine range, having an easy high C. He is very ambitious and enthusiastic in his work and is singing frequently.

Walter Davis, tenor, a life long student of music, an enthusiastic singer and teacher, made rapid strides in his

studies at the Boice Studios. He is in El Paso, Texas, where he is giving concerts and doing other work in music. He has made talking machine records, and was especially commended for his fine diction. He returns soon to New York to accept a solo position.

Miss Bean, a talented violinist and cellist, took up study of voice at the Boice studios, and her progress was rapid. Her instrumental work is really her life, and she is now in El Paso, Texas.

Hazel Gardniere MacConnell, contralto, a success in the concert and oratorio field, has a voice of lovely quality. She sings in a Yonkers church, has sung at concerts of the Manuscript Society, and will sing again at the February 2 concert.

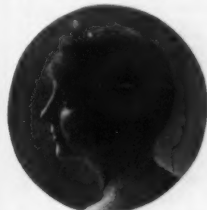
Mabel Warren Baxter has a mezzo-contralto voice of excellent quality. She is a very good musician, and sings the best French, German and English songs equally well.

Louise Minnerly, a lyric-coloratura of unusual quality, does considerable church and concert singing, is of attractive appearance, and has been offered important solo parts in musical comedy and light opera productions. She desires to wait for better and larger opportunities.

Florence Demarest has a rich, full voice, of excellent range, and is singing in a Brooklyn church. She sings in several languages.



Mrs. Henry Smock Boice.



Study Room at the Boice Studio.



Top row, left to right: Virginia Lawrence Bean, soprano, violinist and cellist; Mabel Warren Baxter, contralto; Louise A. Minnerly, soprano; Hazel Gardniere MacConnell, contralto. Left vertical row, top to bottom: Edna Toggenburg, soprano; Dorothy Lane, contralto; Bessie Ackerman, soprano.

(Photos of Dorothy Lane and Hazel MacConnell by Sarony, New York.)

Bottom row, left to right: Susan Smock-Boice, soprano and assistant to Mrs. Henry Smock-Boice; Umberto Pisani, tenor; Walter Davis, tenor; Kathryn Bell, soprano; Albert Taylor, tenor; Thomas Bernardo, tenor; Katherine Schweitzer, soprano. Right vertical row, top to bottom: Blanche Grimstead, contralto; Clementina Palmesi, soprano; Cornelia E. Hoelzel, soprano.

HUBBARD-GOTTHELF OPERALOGUES

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Former Music Editor Chicago Tribune

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EVAN WILLIAMS

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New York Recitals, Sunday, January 14 and Monday, January 15. Brought Forth Capacity Audiences

The sterling tenor gave his recital in Aeolian Hall, and his faithful followers filled the auditorium. The years apparently affect his charming voice but little. They have no palpable effect, however, on his delightful method of presentation and his faultless diction. He gave evident pleasure with "Loch Lomond" and "Mentha Gwen," the latter a celebrated folksong from Mr. Williams' native Wales. Derived from the same source was "All Thro' the Night," which was received with equal enthusiasm. The ballads made the greatest appeal.—N. Y. American.

He was in good voice and the audience showed evident signs of enjoying his entertainment.—N. Y. Herald.

For admirers of oratorio, Evan Williams' second recital yesterday afternoon at Aeolian Hall was noteworthy in giving the middle place of honor to an entire group of recitatives and airs by Handel. Few men have so poignantly summed up the meaning of "Thy Rebuke" and "Comfort Ye" from "The Messiah." The tenor's voice responded to many moods.—N. Y. Times.

Lovers of the sweet, untroubled tones of Evan Williams' voice flocked to hear him sing yesterday afternoon at Aeolian Hall. His voice has lost none of its warmth and persuasiveness, and his long list of songs had to be generously supplemented before his audience would go home satisfied. He ended with some of those latter-day ballads which have made his reputation.—Evening Sun.

Mr. Williams' program contained a variety of popular selection from his repertoire.—Sun.

"Continuous success throughout season 1916-17"

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CINCINNATI'S ORCHESTRA IN UNFAMILIAR WORKS

Dr. Kunwald and His Players Fascinate Hearers—
Boston Opera Performances

Cincinnati, Ohio, February 3, 1917.

At the first of this week's pair of concerts by the Cincinnati Symphony Orchestra, yesterday afternoon, a more than usually interesting program filled Emery Hall to the limit.

The "Abu Hassan" overture of Weber opened the concert. Short, crisp, bright, this came and went almost before one realized what was happening. Then followed the "Serenade," by Brahms, last played here nearly fifteen years ago by Theodore Thomas at the May Festival. To many in the audience it was a novelty and a distinct surprise, not at all like the Brahms we have been used to hearing. Simplicity, clarity, charm, and grace are some of the qualities of this composition, and these were brought out to the full by Dr. Kunwald's discriminative reading, and the orchestra's ready response to his direction. The third movement, the adagio, was made especially appealing. It was a fine performance. The Bacchanale ("Tannhäuser"), the third and last orchestral program number, was played with great warmth and brilliance.

Fritz Kreisler was the soloist in the "Scotch" fantasia by Bruch.

Two novel features marked last Sunday's popular concert by the Cincinnati Symphony Orchestra, Dr. Kunwald conducting. These were the appearance of Mme. Peroux-Williams, of New York, as soloist, and a first performance of a composition by Arnold Cornelissen, of Dutch birth, who now resides at Buffalo. "Rhapsodie Characteristic," he calls this composition, in which he has given a melody from Pierné's "Children's Crusade," a musical treatment which has resulted in a brilliant and effective work. It was enthusiastically received by the large audience.

The other orchestral numbers on the program were "Coronation March" from "Prophete," Mendelssohn's "Athalie" overture, Bizet's "L'Arlesienne" suite, "Danse Macabre," by Saint-Saëns, and the "Poet and Peasant" overture, all of which, if one may judge from the applause their performance elicited, were highly appreciated.

Mme. Peroux-Williams evidenced artistic ability in three songs of Handel and two by Strauss.

The College of Music Quartet

At the Odeon, Monday night, the second of its series of concerts was given by the College of Music Quartet, under the able leadership of Emil Heermann, before one of the largest audiences that ever listened to a local chamber concert. The quartet comprises, besides Mr. Heermann, Morgan Knox, second violin; Walter Werner, viola, and Ignace Argiewicz, violoncello. Arthur Byers, oboist, and Walter Gilewicz, the well known pianist, assisted. The performance of the Mozart Quartet in F major for oboe, violin, viola and cello was the novelty number on the program and proved very interesting to music lovers.

Conservatory of Music Concerts

A chamber concert that attracted a large audience was given by members of the Conservatory of Music faculty Wednesday evening last. Frederick Shailer Evans, piano; Jean ten Have, violin; Peter Froehlich, viola, and Julius

Sturm, cello, made a fine ensemble in the quartet, E flat major, by Schumann and the quartet, B flat major, of Saint-Saëns.

Conservatory Presents Five Soloists

At a concert at Emery Hall, Wednesday evening, the Conservatory of Music presented five soloists, accompanied by the Conservatory Orchestra under the direction of Pier Adolfo Tirindelli. Arnold Schroeder, Inez Isenberg, and Helene Turner were the singers; Mozelle Bennet, a talented young violinist, played the Bruch G minor concerto, and Helen Atchison, pianist, brought the concert to a close by a performance of the Moszkowski concerto.

Boston Opera Success

The Boston-National Grand Opera Company gave four performances at Music Hall here last week, Monday, Tuesday and Wednesday evening, and Wednesday afternoon. The operas presented were "Aida," "Faust," "Iris," and "Tosca." Although the notable feature in these performances was an excellent, well balanced ensemble, some of the individual performers attracted particular notice. Giovanni Zenatello as Radames in "Aida," and as Cavaradossi in "Tosca" did fine work, as did Georges Baklanoff as Amonasro in the former and as Scarpio in the latter opera. Luisa Villani in the title roles of "Aida" and "Tosca" was decidedly artistic, while Maria Gay as Amneris in the former opera achieved a real triumph. Jose Mardones, the Spanish basso, as Mephisto in "Faust," was vocally superb and dramatically convincing. Maggie Teyte was a sweet and sympathetic figure as Marguerite, and Riccardo Martin sang the part of Faust. In "Iris," Mme. Muira, the little Japanese soprano, was, of course, the center of attraction. S.

New York Mozart Society Enjoys Usual Good Program

Despite inroads on the membership of the New York Mozart Society by prevalent illness, a large number was present Saturday afternoon, February 3, at the Hotel Astor, New York, to hear Belle Story, soprano; Lucile Orrell, cellist, and Hugh Allan, tenor.

Miss Story's coloratura was heard and much enjoyed in "Gli angeli d'inferno" (Mozart), "Apple Buds" (Steven Emery), "Lullaby" (Strickland), and "Lo, Here the Gentle Lark" (Bishop).

Miss Orrell's lovely tone and marked musical gifts were conspicuous in the nocturne (Chopin), "Orientale" (Cui), "Tarantelle" (Klengel), "A Melody" (Polak), "Minnuette" (Beethoven) and "Vido" (Popper).

Hugh Allan again captivated his listeners by his singing of the popular old Neapolitan songs "Santa Lucia" and "Margarita," also "Fair House of Joy and Bliss" (Quilter), "One and Twenty" (Dobson), "The World Began When I Met You" (Gamble). In conclusion Miss Story and Mr. Allan were heard in the duet from "Veronique" (Messager).

Throughout the entire program the artists were repeatedly recalled, one of the best tests, that their listeners were thoroughly enjoying their work.

The "Star-Spangled Banner" concludes every program of the New York Mozart Musicales, but never before was it infused with the loyalty and patriotic fervor with which these society members sang it on Saturday afternoon. Another indication of their harmony with the spirit of February 3, was the giving of three cheers for President Wilson, lead by their up-to-date and progressive president, Mrs. Noble McConnell.

The usual social "cup of tea" was enjoyed at the conclusion of the formal program.

Evelina Parnell in Opera at St. Louis

Evelina Parnell, formerly of the Boston Opera Company, who created a sensation in leading roles in "Traviata," "Pearl Fishers," "Bohème," "Rigoletto," "Faust" and "Thais" in Italy, Switzerland, Austria and Great Britain during five consecutive years, is to sing the leading role, Louise de la Valliere, in Homer Moore's new opera, "Louis XIV," at the Odeon Theater, St. Louis, February 12, 14, 16 and 18. The part of the King will be sung by Florencio Constantino, also well known as a member of the Boston Opera Company, until its disbandment.

This is not the first time that Miss Parnell has created a role in a new opera. Three years ago, at the express desire of the composer, Maestro Ruggiero, she took the part of Maud in "Il Canto del Cigno," at the first eight performances of that opera at Modena, Italy, where her superb impersonation created a furore.

Miss Parnell left Boston for St. Louis last Monday evening to rehearse with the rest of the company.

Tilly Koenen, a Rare Type

Among the galaxy of foremost singers and interpreters of the Lied is Tilly Koenen. She is teaching American audiences to comprehend better the works of the great masters of song. She is capacitated for this task by the sympathetic comprehension of the composer's and the poet's meanings, and by her inimitable art in bringing her interpretations to the hearts as well as the minds of her auditors. She is mistress of the secrets of the Lied, and she is confiding these to her friends and adorers in America, as she has so often done in the great European centers.

Miss Koenen is one of America's most distinguished visitors and a rare songbird.

Gray-Lhevinne's Capacity Houses

Recent Gray-Lhevinne's Iowa bookings were: Dubuque, January 28; Jami, January 29; Indianola, January 30; Cedar Rapids, February 2 and 4.

In all the blizzards of Minnesota recently Estelle Gray and Mischa Lhevinne continued their record for capacity houses.

"Her voice is lovely, well poised, of velvety quality, and her technic is of the best."—Milwaukee Daily News.

"Miss Fischer has charm and vivacity and a very attractive manner. She enters into the spirit of each song with the ease and naturalness of a really artistic imagination."—Milwaukee Journal.

ADELAIDE FISCHER

Soprano

"Miss Fischer's voice is singularly warm and sympathetic and as a medium for expressing a wide range of feeling, is matched by not many now on the American concert stage."—Elizabeth, N. J., Daily Journal.

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NEXT CARNEGIE HALL RECITAL (SOLOS ONLY), EVENING OF DECEMBER 29, 1917

NEW YORK CRITICS CONFIRM WONDERFUL PRESS OPINIONS OF FIVE CONTINENTS:

N. Y. Tribune, Jan. 24.

All three brothers are excellent musicians, and their ensemble work is admirable.

N. Y. Times, Jan. 17.

They gave an artistic and enjoyable performance. Their ensemble playing ... was finished and highly developed in all shades of expression in the music.

N. Y. Telegraph, Jan. 24.

... The Cherniavsky Trio was heard in a second recital, in which they renewed the good impression they created a week ago.

N. Y. Morgen Journal, Jan. 17.

Each one of the three brothers proved himself a distinguished musician, and all three of them together one of the best chamber-music ensembles that one has ever heard. Leo, the violinist, may be placed in the first rank of his fellow-violinists after his rendering of the first bar of the Concerto of Tchaikowsky, and by reason of his phenomenal technique and thorough musical feeling.

N. Y. Jewish Morning Journal, Jan. 21.

Such wonderful ensemble playing as was rendered by this trio has not been heard for a long time in New York. Their solo playing showed to a great degree what finished artists they are.

N. Y. Musical Courier, Feb. 1.

The verdict of other cities and other lands regarding the ability of the Cherniavsky brothers, now has been confirmed decisively by New York ... the professional reviewers were uncommonly enthusiastic in their recorded praises. The Cherniavskys leaped into instant favor here and are sure to increase it mightily with each one of their future appearances before our public.

Brooklyn, N. Y., Citizen, Jan. 25.

Leo, Jan and Mischel Cherniavsky gave another delightful concert. Their playing of trios and the individual work was even better than at their concert of last week. That these brothers are destined for a high place in the musical world is sure.



LEFT TO RIGHT—JAN, LEO AND MISCHEL CHERNIAVSKY,
 PIANIST, VIOLINIST, CELLIST.

N. Y. American, Jan. 17.

In the two large numbers (Tchaikowsky and Arensky Trios) the musicians gave an enjoyable exhibition of ensemble work, faultless balance, technical proficiency and a finely developed sense of rhythm.

N. Y. Musical America, Jan. 27.

Certainly for perfectly co-ordinated ensemble the work of these capable young Russian players is above reproach. Excellent technicians in their respective spheres, Leo, Jan and Mischel did not even need their solo numbers to demonstrate their facility convincingly.

N. Y. Eve. World, Jan. 24.

The impression made at their first appearance by these capable young Russian players was confirmed. They have comprehension, taste and technical skill that enable them to present the compositions they offer exquisitely.

N. Y. Staats-Zeitung, Jan. 17.

... Leo, Jan and Mischel Cherniavsky together compose a splendid concert trio, and each one in himself is a distinguished virtuoso.

N. Y. Herald, Jan. 17.

Their ensemble is very good. All are masters of tone and all play with spirit.

N. Y. Sun, Jan. 17.

Jan Cherniavsky played three Chopin compositions in a manner that showed not only technical perfection, but sympathetic understanding of the meaning underlying the score of his music. He was obliged to give three encores.

N. Y. Musical Courier, Jan. 18.

As a windup the three brothers appeared in the variations from Tchaikowsky's Trio and, this time the phrase may be employed with emphatic meaning—brought down the house. They stimulate even the coldest audiences into noisy demonstrations of delight.

SAIL FOR AUSTRALASIA IN MARCH TO FULFILL 40 ENGAGEMENTS

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REYNALDO HAHN MAKING "THE MERCHANT OF VENICE" INTO AN OPERA

Opéra Gives Stravinsky's New Ballet, "Les Abeilles"—Maeterlinck and Diaghileff Both Interested in It—Saint-Saëns' Festival

Paris, January 11, 1917.
30 Rue Marbeuf (Champs-Élysées), 6

At the last Colonne-Lamoureux concert Camille Chevillard directed a program devoted entirely to French national art with a first audition of M. Dulaurens' symphonic poem, "La Mer" (The Sea). This work is divided into four short parts—descriptive rather than symphonic. The "Concerto Russe," for piano and orchestra, by Lalo, is neglected somewhat for the more brilliant "Symphonies Espagnoles." Charles Herman played the former with admirable tone qualities. Berlioz's overture, "Benvenuto Cellini," opened the concert, which closed with the symphony in C minor of Saint-Saëns. In the middle of the program the "Procession Nocturne" showed to advantage the skill of its scholarly composer, Henri Rabaud.

At the Opéra-Comique

The Opéra-Comique has given the matinee organized by the Journal for the benefit of the Théâtre aux Armées. The subscriptions received amounted to 211,882 francs and the box office receipts, it is claimed, equaled that sum.

The program was worthy of the subscribers and their generous project. Maurice Donnay, Tristan Bernard and Paul Gavault contributed three unpublished works. Among the artists were M. Beyle, tenor of the Opéra-Comique; Henri Rabaud, Sacha Guitry, Mme. Bartet, Mlle. Maille, M. Sylvain, Lucienne Brevet, of the Opéra, and L. Boyer. From Saint-Saëns the chosen work was "La Marche Héroïque." Paul Vidal directed the orchestra and choruses of the Opéra-Comique while Marthe Chenal sang "La Marseillaise."

What the Opéra Plans

At the Opéra, M. Rouché is extremely active in preparing to put on the boards the important works of the French repertoire. "Le Cid" (Massenet) and "Messidor" (Bruneau) are promised for near dates. M. Chevillard will conduct the representation of "Guillaume Tell" which will be not possible for several months owing to important necessary scenic changes.

Debut of Conservatoire Prize Pupil

The Opéra has seen the debut of a Conservatoire first prize pupil, Mireille Berthon, in Massenet's "Thaïs." Mlle. Berthon's person is fitted for the seductive role, but her voice needs further or other training for a successful career.

Hahn's New Opera

Reynaldo Hahn, a volunteer since the commencement of hostilities, devotes all his leisure moments at the front to musical composition. He has just finished the prelude and the first act of a new opera, "The Jew of Venice," taken for him by René Fauchois from Shakespeare's comedy. Intimate friends heard the composer's new work during a "permission" (furlough) of the soldier Hahn and enthusiastically congratulated him.

"Festivals de Musique Française"

The third of the "Festivals de Musique Française" so happily organized by Francis Casadesu and Charles Hayet for mobilized composers, wounded or prisoners, took place at the old Conservatory with even greater success than the preceding.

Mme. Bathori-Engel, Lucy Vuillemin, Mlle. Potel de la Brière, Paul Loyonnet, Leon Moreau and others took part in the program, wherein figured the names of Roussel, Pillois, M. Delmas, Mauqué, Vuillemin, Reynaldo Hahn, Thirion. Among the most pleasing and "taking" of the new compositions were the sonatina for piano of Hahn, exquisitely performed by Paul Loyonnet, and the same composer's "Chansons d'Enfant," three English songs set to words of R. L. Stevenson, delightfully interpreted by Mme. Bathori-Engel. The sonata for piano and violin, of Albert Roussel, and the string quartet, op. 10, of Louis Thirion, must be mentioned as two works of importance, both extremely well performed.

The fourth festival, to be given soon, will, like the first, consist entirely of orchestral works.

Classic Drama With Music

At the Odéon the splendid series of classic drama includes the following, with music: "Andromaque," with music by Saint-Saëns; "Esther," followed by Vilbert's "Les Précieuses Ridicules," music by J. Moreau, orchestra and chorus of the concerts Montoux, conducted by M. A. Ferté; "L'Arlesienne," Bizet music, orchestra Colonne-Lamoureux under M. Pierné; "Les Bourgeois Gentilhomme," Lulli music orchestra, chorus and ballet, orchestra Montoux; "La Vie de Bohème," new musical interludes.

A Swiss Composer

Sunday's National Matinee at the Sorbonne was under the direction of André Messager. The musical program included: Prologue and scene from the first act of "Lois," lyric drama by Gustave Doret (first audition in Paris), lyric drama by Gustave Doret, a Swiss musician much devoted to French art, himself conducted the two fragments selected from "Lois." The music is full and clear with firm accent and generous sentiment.

"Festival Saint-Saëns"

A "Festival Saint-Saëns" will be given Sunday next at the Palais de Glace with a lengthy program of musical works by the composer of "Samson et Dalila," at which M. Saint-Saëns himself will assist.

Céliny Chailley-Richez With Rouge Orchestra

At the Théâtre de la Dauphine on Thursday last Céliny Chailley-Richez scored a tremendous success with her

splendid performance of the Mozart A major concerto for piano, which she followed later with the "Variations Symphoniques" of César Franck. The occasion was the fourth concert of the winter series of Thursday afternoons by the Rouge Orchestra, under the direction of Joseph Jemain.

Opéra-Comique

P. B. Gheusi, at the recent general assembly of the Opéra-Comique, gave some interesting details of the history of Paris during the last twenty-eight months, during which time thousands of letters have been received from cantonnements thanking in touching words the Opéra-Comique for all its generous kindness and friendly welcome to convalescents and "permissionnaires." The Opéra-Comique has realized a million and a half with 200 representations; its artists have been unsparing of themselves, both in their beloved Paris theatre and in going even to the very front to entertain the soldiers in their few leisure moments.

A New Stravinsky Ballet

The program of the patriotic matinee for France's fighters by land and sea, to be given this week at the Opéra, includes "Les Abeilles" (The Bees), a ballet by Stravinsky, its first representation, under the direction of M. Chevillard. Pertaining to the "Abeilles," it may be of interest to mention here a letter from Maurice Maeterlinck, in which he states that four or five years ago M. Diaghileff, the director of the Russian Ballet, went to Saint-Wandrille to ask Maeterlinck for the scenario of a ballet; thereupon the noted writer of "La vie des abeilles" ("The Life of the Bees") told M. Diaghileff of his project of extracting episodes from his book and applying them to human life. Diaghileff suggested Igor Stravinsky should be entrusted with the musical part. As to whether the Opéra ballet, "Les Abeilles," by Igor Stravinsky, just announced, has any analogy with his own, Maeterlinck has no knowledge, but to prevent any subsequent suggestion of plagiarism he has sent his own complete scenario of his ballet, "Les Abeilles," under seal to Alfred Bloch, the general agent of the Société des Auteurs.

What Diaghileff Said

A communication, from Serge de Diaghileff reads thus: "This morning I read Maurice Maeterlinck's letter and was almost as surprised as myself on seeing the announcement of M. Stravinsky's new ballet, the 'Abeilles.' Some days ago in Switzerland my friend, Igor Stravinsky, said to me that the Opéra was going to produce his first orchestral work, the 'Scherzo fantastique,' written ten years ago. This scherzo had been inspired by the reading of Maeterlinck's 'La vie des Abeilles.' Four years ago at a luncheon at Saint-Wandrille, M. Maeterlinck spoke to me about this scherzo and there was some talk of asking Stravinsky to write a more important work to the livret (libretto) which the great poet had in mind. Neither Stravinsky nor I have ever received this livret. As to the scenario of the ballet which the Opéra is producing, I am totally ignorant of it; the work is not in the repertoire of the Russian Ballet. All that I can add is that I have never given up the hope of creating the ballet outlined at Saint-Wandrille and I should be happy if M. Maeterlinck would confide the livret to me."

COMTE DE DELMA-HEIDE.



Frederick Gunster
TENOR

Management: Haensel & Jones, Aeolian Hall, New York

Frank Patterson's New One Act Opera

Nothing in a musical, dramatic way since the production of Parker's "Fairyland" has aroused the artistic circles of Los Angeles as the recent production of Frank Patterson's "A Little Girl at Play." The work brought out every musician and stage "fan" in the town and perhaps every club member, since it was given under the patronage or the auspices (which may sound better) of the enterprising Friday Morning Club. It is a very unusual thing for a woman's club to undertake such a serious venture, and therefore the organization is being congratulated for its originality and foresight. A very large and enthusiastic audience greeted the premiere. It was of course attended by all the musical critics who seem to agree unanimously on Mr. Patterson's ability to write in an operatic form. While some took exception to the book (and it has been the custom from time immemorial for critics to "shoot" the libretto of a new opera), every reviewer spoke with great warmth of the composer's distinguished style and originality. It was a very happy occasion for the musician and writer on musical subjects, and I think he should feel that his work "got over" in no half hearted way. We have so much that is new in Los Angeles and we are used to dramatic premières and the last word in artistic moving picture productions which are usually given to the city before they are taken elsewhere, hence our blasé attitude toward a new work whether it be dramatic or musical.

Tyndal Gray, of San Diego, a literary and musical gentleman well known to Californians, has taken the story as told to him by Patterson and has constructed an interesting and very singable vehicle for the composer's music. The story is very dramatic and gripping. The tale although realistic, is not a pleasant one. But is the tragedy of life always a pleasant one? Are love, hate and revenge with their manifold fiery pointed angles sweet to contemplate? With the present evolution of humanity these emotions will always form a part of life and will be made the subjects for operatic librettos through many years to come. People may differ as to their handling and their adornment. Yet they no doubt agree on their essential use. In this way then, the Tyndal libretto may be classified under the heading of realistic drama just as the "Jewels of the Madonna" would fit that definition. A lot is crowded into the brief story and into one act, but I feel that if the action is speeded up a trifle—if the singers themselves are given more to do in a histrionic way (and this would not seem an unsurmountable task on account of the elemental and emotional concomitants of the story) the little opera ought to prove a success on any important opera stage.

It must be remembered that the work was mounted very simply—rather subjectively and was carried perhaps more through a musical than through a technical stage or dramatic medium. The latter quality can be injected with more force when it is mounted by a professional opera company.

One thing above all that struck me when I heard this opera was the definite fact that Frank Patterson has written wholly in an "operatic style"—not a lot of arias strung together on a flimsy thread but with a true technique and an innate understanding of operatic values. And above all he must be congratulated for his melodic gift. While some may go so far as to declare that the whole was cast in the modern Italian "style" I failed to find any section that would lay itself open to a charge of plagiarism or even unconscious plagiarism. Many individual touches were found in the work. He gave it only with piano and a string quintet (the double bass included) and quite naturally the inherent color and atmosphere of the work was not as it will ultimately be. Yet enough could be sensed to know that the score is replete with unusual episodes of instrumentation and will carry in no uncertain way and emphasize the action upon the stage.

It is difficult to single out any one number for review, with one hearing, but I warrant that the trio will prove the piece of resistance because it is attractive and well written and thoroughly climactic. Several of the arias proved so successful that they were repeated.

Edith Norton gave her part with good vocalism and much charm and with a sense of restraint. She looked most attractive as "Peg" and won approval of the audience. Henri de la Platte, basso, who is not new to the operatic stage and had excellent opportunities for showing his talent abroad, took the part of Peter and made of it a vital thing indeed. While he had what may be termed a "sitting part" (t's: crippled br' ther) he more than made up for it with an expressive face and a voice of vibrant quality and timbre, appropriate to the role. He scored a decided success and I would like to see him in roles which call for more action. His talent is large. J. A. Stockman, tenor, made his role a natural one. He visualized the East Side tough to perfection, and his swagger and sang froid were capital. Vocally he was successful, especially in his sustained top notes. Josephine Dillon, sister of Fannie Dillon, the composer, acted as stage director and made the most of her work with the limited stage and limited means at hand for mounting.

May McDonald-Hope looked after the piano part in a sincere and capable way. She had worked hard at rehearsals and knew every note she was playing. Julius Bierlich, violinist, had charge of the strings and in every way was to be depended upon. The composer conducted.

It may interest the MUSICAL COURIER readers to know that several operatic managers were present, and Pasquali (Mme. Pasquali's "better half") came to Patterson after the performance and asked for the first producing privileges. He is a director of the local English Grand Opera Company which will stage a season of opera shortly. This action was wholly unsolicited on Mr. Patterson's part and serves to show the interest in the little opera.

CHARLES WAKEFIELD CADMAN.

Christine Miller's Rapid Flight

If the bookings of Christine Miller, the popular American contralto, continue as they appear in her list of February dates, it is evident that this gifted young lady will

have to add a high powered aeroplane to her personal belongings, for the number and distance of her engagements are not only taxing the geographic knowledge of her managers, Haensel and Jones, but American railroad facilities as well.

Starting with concerts in Waco, Tex.; Dallas, Tex.; Oklahoma City, Okla.; Emporia, Kan.; Kansas City, Mo.; Fort Smith, Ark., and Sedalia, Mo., in the last half of January, Christine Miller will make a February tour which actually counts up a concert for every day in the month.

Miss Miller will visit St. Joseph, Mo.; Sioux City, Ia.; New York City, Philadelphia, Pittsburgh, Uniontown, Pa.; Logan, Ohio; Chicago, Ill.; Kenoska, Wis.; Owatonna, Minn.; Mankato, Minn.; Northfield, Minn.; Waterloo, Ia.; Minneapolis, Minn.; St. Paul, Minn.; Marshalltown, Ia.; Atlanta, Ga., and Forsyth, Ga., and other dates surrounding these points bringing her engagements to the number stated.

Miss Miller is praying for peace in order that she may pick up a last season's army biplane in time for her March concerts, which will form a longer list than her February dates, both in number and in mileage.

Joseph Regneas, Singer and Instructor

As an artist and instructor, Joseph Regneas stands for all that is best in the art of song—a man whose ideals stand for all that is highest and noblest in his artistic and domestic life.

Mr. Regneas' success as an instructor lies in the facts that he is a singer himself par excellence; that he knows how to use the voice and has the keen perception, instincts and ability to impart this knowledge, and thus make singers of those who have the health, voice, talent and energy.

No singer ever enjoyed greater success in America as an oratorio singer or a giver of recitals; and in opera he was a prime favorite, both in this country and in Europe.

Since Mr. Regneas' return from abroad he has had



As Mephisto in "Faust"



As Falstaff in "The Merry Wives of Windsor"



JOSEPH REGNEAS



As Hans Sachs in "Die Meistersinger"



As the Cardinal in "La Juive"

every available period taken that he would give to teaching, and among his pupils are included some of the most prominent oratorio and concert singers and many have had great success in opera. In justice to his pupils who come from great distances to work with him, Mr. Regneas accepts no engagements to sing in public, as lessons must be given regularly and without interruption and every lesson receive full time and attention, and he will not put off lessons to go on concert trips nor withhold his energy from the student, reserving it for his own performances.

Mr. Regneas employs no assistants to give vocal instructions, but accepts only as many pupils as he himself can comfortably teach. He has capable "accompanists" and expert "coaches," who help prepare the students for their lessons with him, but he gives all the lessons personally, and those who are so fortunate as to secure tuition from this artist may feel that they are in the very best hands and in a position to accomplish all they are capable of doing in the shortest possible time; as no one is better equipped to help one toward success, which he himself so richly enjoyed.

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THE QUARREL.

Suzanne bids Gil farewell ("The Secret of Suzanne").

IS ENGLISH OPERA WANTED IN AMERICA?

An English Speaking Impresario Interviews the American People

"Are Americans entirely satisfied with the heavily subsidized foreign opera? Has this foreign opera generally been regarded as a success in New York, in Boston, Chicago, and in other American cities? My personal view is that this is at least debatable. The subscribers have complained at times, the artists have complained a good deal more, the public has complained, and if there is a satisfied element, it is the speculators in tickets. Here are three more questions, then: Will the American public tolerate English opera, that is, opera presented in the English language which is presumably intelligible to the vast majority of Americans? Will American audiences sitting nightly through expensive foreign opera give a fighting chance to a real attempt at the native product? Can opera be rendered successfully in English with American voices? I am determined to find out.

"Is there a man, or a group of men, big enough in brains and courage, and with a sufficiency of capital available to start out on such a venture without the blight of a suffocating and patronizing subsidy? I believe there is. And I will say further that there is one man, and a small group of serious artists behind him who are willing to express their belief in a tangible form.

"What does William White, of Belleville, Okla., know or care about foreign opera? He simply has the time, the money and the mood for amusement, and in return he asks for refined amusement for his wife, his boys and girls, and himself. At heart he would prefer to take the family to the kind of amusement that will inspire the boys and girls to learn to amuse themselves. Mr. White, as I have said, wants to be entertained, amused, and his esthetic perception wants a little stimulation, in short, he needs artistic refreshment intelligently served at a price within his by no means limited financial reach. Naturally he would prefer to have his music, like his other few amusements, served up in the form that are intelligible to him. And perhaps Mr. Pioneer White, of Belleville, Okla., is right."

The foregoing was said with impressive dignity, not untinged with patriotic heat, by Kingsbery Foster, the well known New York manager whose hobbies are farming and musical management, in an endeavor to sound out the American people on the subject of English opera. Mr. Foster is a fluent speaker and admirer of the English language, and being a Doctor of Laws in one of the leading Eastern Universities of America, he has taken up the defence of our own operatic language in a logical and practicable form, he believes. Continuing, Mr. Foster said: "I do not wish to revile the foreign opera, but I do wish to ask my friends all over the country to compare the money value and the esthetic and sentimental value to them, of opera presented in or near their own homes in English at reasonable admission prices.

"Please make it quite clear that my scheme has nothing whatever to do with the Uplifters or the Downpushers. It does not deal with Music for the Masses, nor with Grand Opera on the Racetracks and Baseball Fields, nor with Community Choruses of Seven Million Voices and Upwards. I will have nothing to do with Massed Bands, Massed Choirs, nor with massed box office receipts.

"Certainly it is not intended to compete with, interfere with, or supplant in any way foreign grand opera in America, nor to tear down its excellent moral, spiritual, and educational structure. I fully realize the great work done by foreign opera in this country and am a warm supporter of the efforts of those men who have directed its fortunes in America. My scheme will not compete with any form of amusement I know. Competition is farthest from the plan I have in mind and in being. There will be absolutely no quarrel with existing entertainments.

"But it is intended to remove opera and operetta in English from the degrading blight of the subsidy which means merely a ponderous list of names, and the subsequent and often very difficult collecting of a huge deficit

equitably divided.' I am not planning for inevitable deficits and the equally inevitable sharing of the losses on the part of guarantors. It is my great hope to assist in placing English opera on a business basis; it should be a little better than self supporting. I am not in the business of philanthropy. I consider philanthropy is not a good business in this country, because Americans, as I know them, do not want philanthropy.

"It is my great belief that Americans do not want a charitable form of subsidy for their amusements—it is absolutely contrary to the spirit of this country which I am proud to acknowledge as my home. They demand the best, and they are willing to pay for it at a rate that astonishes the foreigner. Otherwise my sense of observation is entirely adrift, and I have traveled this country pretty carefully over in vain.

"Briefly, my scheme is this. Realizing that the beginning of such an undertaking must be small, limiting it to the smallest of the Metropolitan Opera House operas that could be

rar and Mr. Scotti, the work itself and the name of its composer, Wolf-Ferrari, require no further introduction to musically informed America. The story, originally adapted from a French farce by Wolf-Ferrari, is a delightful fragment of grand operatic comedy. Suzanne has acquired the habit of secretly smoking one or two little cigarettes and her maneuvers to hide the awful crime from her husband's attention provoke the Count Gil to the wildest orgies of suspicion and watchful waiting. The Count-husband does not smoke, unhappily, and with a thoroughly humorous butler, the situations, if they have been forgotten by Americans so soon after the Metropolitan Opera Company's production, can be easily reconstructed in the imagination. Unlike the run of grand opera, the whole thing ends most happily.

"So much for the opera, with the addition that the music has been described as 'light and airy as a bit of thistle-down and as melodious as Mozart at his best.'

"After a year of serious thought and experiment, this is the opera which I am going to present to American audiences at prices well within their reach. The result will provide answers to the questions earlier in this interview. I believe I know what all those answers will be, and my artists believe in my belief. 'The Secret of Suzanne' is a finished production, immediately ready. The artists are finished artists familiar with the work and experienced in opera. We are not painting scenery, nor trying out people. I am offering reasonably what I have to offer. The production can be handled with the greatest ease. The 'orchestra' is supplanted by a piano. A pianist of international repute will provide the beautiful accompaniment from the composer's score. A charming interlude will be added by a famous American dancer. She breathes into the evening's performance an added spirit of youth, grace and airy lightness.

"Scenery and properties are provided and travel with the opera company. These have been specially painted and constructed from authentic designs by skilled artists and cabinet makers. They harmonize with the operatic scheme perfectly, as do the beautiful costumes, designed and made in New York. The extreme portability of the stage, its compact form, the competent mechanical crew, the lighting installation which can be connected with any ordinary house circuit, are all considerations in favor of this little opera in English. It will have the intimacy of a Granville Barker production.

"The pianist is also the overture, in the theatrical sense, while the dancer is the interlude. The entire performance requires the largest or the smallest theater or ballroom available and takes less than two hours of time for its completed form."

The MUSICAL COURIER representative who interviewed Mr. Foster on his interview of his own American people, would like to add that he found in the leading spirit of the new English opera movement a young man of vision, courage, a sense of quaint humor, with a little more than a sufficiency of Yankee shrewdness. He assuredly is one of New York's foremost musical patriots and declares that the big spring drive he is planning will put English opera across this country with American voices in their long deserved places—near the top.

The tours as at present laid out for "The Secret of Suzanne," starting from New York from October 15, will embrace the Eastern and Middle Western States until December 15. A short New York season will suffice to cover the social engagements in and around New York; Garden City, Atlantic City, Philadelphia and Boston will then be visited, and on January 15 next for the remainder of the season "Suzanne" will make her joyous way through Virginia, North and South Carolina, Alabama, Mississippi, Texas, Oklahoma, Nebraska, Kansas and back to New York for the unfilled hotel and private performances.

But, after all, the answers that count will have to come from the people of this great country, who have been interviewed without their permission and without being present in person. Will these millions of people give the native artist and grand opera in English the kind of support that will make both the artist and the opera dignified and self-supporting entities—make them worthy of America? Mr. Foster says they will.



KINGSBERY FOSTER.

staged artistically, competently performed, handled quickly, and made to pay its way from the start with a margin of profit to its promoter and manager.

"With the little opera I have in mind I shall set out to prove beyond question that American voices are just as good for singing opera as foreign voices, if indeed they are not a little better and much more acceptable to us. I am going to prove also what has been proved many times—in spite of the several brilliant failures—that English as an operatic language is not only singable but beyond all question a beautiful and thrilling mode of expression in the operatic form.

"And this is how I am going to do it. I have persuaded a small group of competent and properly trained operatic artists, in return for adequate compensation, to produce, under the most responsible and authentic direction obtainable, the opera 'The Secret of Suzanne' in English. As this opera already produced at the Metropolitan Opera House, New York, with a cast which included Geraldine Far-



THE RECONCILIATION.

The disputes between Suzanne and Gil go up in smoke ("The Secret of Suzanne").

SYBIL VANE CHARMS AT SECOND RECITAL

Aeolian Hall Is Crowded to Capacity

Aeolian Hall was barely large enough to hold all the admirers and friends who turned out last Thursday night to hear Sybil Vane, the young soprano, in her second New York recital. Fully two hundred people were seated on the platform. Only one other artist this season has had to resort to that arrangement of seating, and that was John McCormack. The anticipations of the large audience were fulfilled to the extreme. Miss Vane interpreted her well arranged program in a manner that bespoke her superior sense of art.

In her opening number, Haydn's "With Verdure Clad," the singer showed a profound knowledge of oratorio. Handel's "Care Selve" and Beethoven's "Song of Penitence" were also skilfully given. "Morgen" (Strauss) and "Lied vom Winde" (Wolf) were the best of her German group, in which Miss Vane's diction was notable. The Wolf number presented trying difficulties which she mastered with ease.

To choose the most appreciated number of her French selections is not easy. Debussy's "Green" was very lovely, yet one might say safely that she excelled in "Chère Nuit" (Bachelet). The English group began with a delightful Welsh air, "The Bells of Aberdovey" (Evans), which had to be repeated, and which was given in the original language. Her delivery of this piece was full of spirit and delicate grace, as was Novello's "Slumber Tree"—one of the most singable songs of the season.

The most effective and beautiful number of the entire English group was a new Hageman composition, "Do Not Go, My Love," which was sung for the first time. The song is rich in exquisite melody and Miss Vane succeeded in emphasizing all its exceptional qualities. Mr. Hageman, who accompanied the singer throughout in his usual masterly manner, was obliged to acknowledge the burst of appreciation which followed the second rendition of the new and merited song.

Miss Vane stands out conspicuously as one of the finest artists now appearing in the concert field. Her voice contains all the desired qualities. Especially noticeable is the warmth of her middle range and the true flexibility of the higher one. Her breath control is admirable, showing that her method of voice production is excellent. Miss Vane sings with ease and her style is distinct and finished. She brings a wealth of fine feeling into all of her interpretations.

American Debut of Joseph Bonnet, Organist

Joseph Bonnet, the distinguished French organist, made his first American appearance in recital on the organ in the great hall of the College of the City of New York, Tuesday, January 30. He was heard by a large audience, which was liberal in its applause and called upon him to play two or three added numbers.

Mr. Bonnet had chosen an interesting, rather unusual and very well balanced program, made up as follows: Sonata in D minor No. 1 (Guilmant), "Soeur Monique" (Couperin), fugue in C (Buxtehude), "Gavotta" (Martini), toccata and fugue in D minor (Bach), "Romance Sans Paroles" (Bonnet), "Variations de Concert" (Bonnet), "Elfen" (Bonnet), "Chant de Printemps" (Bonnet). His program had the additional advantage of not being very long, for length in an organ recital is an unpardonable sin. It was apparent that he has a thorough and complete organ technique; it must have cost him many long hours of practice to attain the facility which he has with his feet. His choice of stops evinced good taste and a discretion which is sometimes wanting in those accustomed particularly to playing organ compositions of the French school, but Mr. Bonnet in the Buxtehude fugue, the Bach D minor toccata and fugue and the Bach D major fugue (which he gave as an encore at the end of the program and which, incidentally, was quite the finest number of the evening) showed that he had a thorough knowledge of the classic masters for the organ and the ability to play their compositions in proper and appropriate style. His own works were pleasing, though not of importance, with the exception of the "Variations de Concert," which are, technically, very difficult. In one of the variations for pedals alone there was some remarkable playing of pedal chords. At the end of the program he played an extended improvisation on a given theme. Taken all in all, it was a very auspicious debut and Mr. Bonnet triumphed over an organ which is far from being either mechanically or musically perfect. Mr. Bonnet is playing here under the auspices of the French-American Association for Musical Art and a second recital to take place at Aeolian Hall on February 13 is looked forward to with much interest.

Annie Louise David in Increasing Demand

Annie Louise David has, since the first of the year, filled more engagements than for any corresponding period in several seasons. Her playing of the harp is such that this artist is always busy, and return engagements are the rule. Since the first of January she has played in New York six times; in Brooklyn four times; with single appearances in Atlanta, Ga., Canton, Ohio, Clarksburg, West Va. On February 13 she will be the soloist with the Arion Society of Providence—this is her second engagement with this organization within a year. On February 15 she has a joint recital with Lucy Gates at Middletown, Conn. In April she will be the soloist with the Kriens Symphony Orchestra at Carnegie Hall, New York, playing a concerto which has been written for her by Margaret Hober.

Toronto Re-engages Elman

Mischa Elman, the violinist, played to one of the largest audiences in Toronto, January 24. As a result of this he was immediately re-engaged for the season following.

Marie Torrence Recital

Marie Torrence, soprano, artist pupil of Ralfe Leech Sterner, director of the New York School of Music and Arts, Central Park West and Ninety-fifth street, New York, was heard in a song recital consisting of works in four languages, most of them by modern composers, February 1, 1917, at the school auditorium. Two of the songs worthy of special mention were by Frank Howard Warner, "Nature Awaits Thee," and "We Two Together," to which the composer played the accompaniments. He is a member of the faculty.

Miss Torrence possesses real musical talent, and her singing is the result of careful training. The program was



RALFE LEECH STERNER AND HIS PUPIL,
MARIE TORRENCE.

a varied one, well suited to afford opportunities for the display of the many admirable qualities of Mr. Sterner's methods, among which may be mentioned the development of a clear, brilliant tone and ease of manner. The young woman gave this as the first of a series of recitals, others having been booked in North Carolina, her home state, and elsewhere. Everywhere she will carry the excellence

of the Sterner training with her, and it is safe to say will win honor for herself and for her teacher. Some idea of her winning personality appears in the accompanying picture.

There was the usual attentive audience, which expressed its pleasure by many floral offerings and liberal applause. Helen Wolverton was the efficient accompanist.

MCCORMACK AND AMERICA

John McCormack having decided to make America his future home seems determined to become a citizen of the useful type, not merely a citizen in name only. He has always a good word for the American composer, and many American songs have found a place on his programs. They will occupy a still more prominent place in the future.

Two groups of American compositions will be found in his program at Carnegie Hall next Sunday afternoon. One of these groups will be confined to songs by MacDowell exclusively.

The famous tenor will set a notable example to native American singers by offering an exclusively American program when he appears at Symphony Hall, Boston, on Washington's Birthday. The world is familiar with the story of what McCormack has done for the music of his native land. There can be little doubt that he will play an equally important role in the development of the music of his adopted land.



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OPINION OF CHICAGO'S FOREMOST OPERATIC CRITICS ON

GALLI-CURCI

Karleton Hackett in Chicago Evening Post, January 13, 1917:

The Sunday matinee was a Galli-Curci occasion, which means that every seat in the theatre was occupied. Amelita Galli-Curci is a singer who wins all hearts, from the whitebeards who heard Patti when she was a girl to the youngsters who never went to opera until this season. I did not hear Patti when she was a girl for the good and sufficient reason that I had not been born then, but I heard her a good many times when I was a boy, though the oldtimers said she was no longer the real Patti.

I heard Sembrich many times when she was in her youthful prime and from then until she retired. I have heard Galli-Curci every time she has sung this season and after weighing the matter carefully during these last weeks it is my deliberate opinion that she sings more beautifully than ever did Mme. Sembrich.

Her voice is richer in color, with a greater variety of shading, of fuller volume, and greater range. As for her mastery of the art of song, at least as far as we know it through the coloratura roles, it is perfect. There is nothing she is called upon to do in sustained singing, or in every form of vocal decoration, that she does not do with an ease and certainty that makes it seem not like an art nor a skill, but like a spontaneous creation of nature. The only possible question regarding her vocal technique is concerning her trill, and it seems to me that once upon a time Melba's trill was finer.

None of them except Tetrazzini had the extreme upper notes of Galli-Curci, and here her tone quality is more beautiful. Galli-Curci unites in her voice and brain the supreme vocal art of this generation. Whether she has a more beautiful voice and a finer art than Patti had in her young womanhood I can not tell, but of all I have heard during the last thirty years, all of them without exception, she is to be declared the crowned queen of song. If there remains anything to be said I will gladly say it. Also let it not be forgotten that we in Chicago discovered her for ourselves without the aid of any outsiders. Let this be filed along with our other claims of distinction.

Herman Devries in Chicago American, January 13, 1917:

GALLI-CURCI'S VOICE DRAWS BIG THROUG.

PART OF ORCHESTRA DISMISSED BECAUSE OF LACK OF ROOM
DUE TO OVERFLOW.

Eight members of the opera orchestra obtained an impromptu leave of absence at yesterday's performance of Rossini's "Barbiere di Siviglia," and we are safe in placing most of the blame on Amelita Galli-Curci.

It simply happened that not only was the house completely sold out, but two extra rows of orchestra seats had been crowded in down front, and when the musicians arrived, eight found themselves minus space to sit. Campanini's comment was brief, thus: "It is beautiful weather, gentlemen, cold but clear. You might go for a walk." They went.

But we are safe in remarking that they were not overpleased, even with an unexpected vacation, for they thereby missed one of the great performances of the season. Mme. Galli-Curci and her associates were at their best.

It had been noised about that the wonderful cantatrice had "white spots in her throat of gold" and that she was not feeling well. If she sings as she did yesterday, may she always have white spots! Her work yesterday was a perpetual source of joy.

The third act, with its marvelous interpretation and execution of the Lakme "Bell Song," brought the usual Galli-Curci thunder of applause. Historically, Madame Galli-Curci finds in Rosina her happiest medium. It is an effervescent draught of spontaneous esprit, grace, charm and ingenuous mischief, with a touch of finesse which is always that of the grande dame.

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WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticism taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Cecil Fanning (Recital)

Globe
Some of the silliest singing and behavior ever exhibited in a local concert hall.

Evening World
His voice is rather nondescript.

Philharmonic Concert

Evening Sun
A new "Symphonic Fantasia" in E flat, the work of Henry Hadley, was on the program.

"Carmen" (Metropolitan)

American
The audience seemed to be singularly diffident.

Elias Breeskin (Recital)

Sun
Time will no doubt give his work a greater smoothness of style.

Bethlehem Bach Choir (Philharmonic)

Times
There were some passages in which the intonation was not perfect and some in which the attack was not so positive as might have been expected.

Evening Post
It was by far the best Bach singing ever heard in New York.

Evening Post
"Edward," as Fanning sings it, with his fine baritone voice and theatrical delivery, becomes a thrilling miniature music drama.

Evening Mail
The beauty of Mr. Fanning's voice and his powers of interpretation are unmistakable.

Evening World
Then there was Henry Hadley's "Symphonic Fantasia" in E flat, not new, some dozen years old in fact.

Sun
The audience was enthusiastic.

Tribune
Excellent schooling, evident taste, and polish of style.

Sun
The music was all of very deep interest and it was superbly sung.

Globe
The performance was open to reproach in several ways.

"Lohengrin" (Metropolitan)

Tribune
The audience was not large.
Sun
The distinguished singer (Mme. Gadski) was hardly in her best vocal condition.

Sun
(See above.)

Flonzaley Quartet

Evening World
The prelude (Moor prelude and fugue) was the choice bit.

Tribune
The fugue was dull and academic.

Sun
Mr. d'Archaubeau played the Bach suite with beauty of tone.

Herald
At times the perfection of ensemble is not maintained, and there appears to be a peculiar roughness where there should be finish.

Sun
The audience was large.
Evening Post
She was in fine voice.

Evening Sun
Mme. Gadski's voice was in excellent condition.

Evening Post
The Moor selection contained some interesting developments, especially in the fugue.
Evening Post
(See above.)

Herald
His tone is not as full, as rich as one would like.

American
Nothing but superlative praise, however, can do justice to the beautifully finished, finely elaborated and vital performances.

New York Symphony

Evening Mail
Yesterday's concert of the New York Symphony Society was marred by Engelbert Roentgen's interpretation of a cello concerto by his father.
Evening Mail
(See above.)

Sun
Mr. Roentgen played it with commendable technical ability.

Evening Post
Well scored for the orchestra.

"Nozze di Figaro" (Metropolitan)

Tribune
De Luca was deficient in voice as well as a sense of humor.

Tribune
(See above.)

Evening Mail
Mme. Matzenauer's rich voice adapted itself admirably to the light melodious phrases of Mozart.

Evening Sun
Mme. Matzenauer exhausted the plaudits palms of the house with those rich qualities of voice which she exhibited.

Evening World
Mme. Matzenauer sang with beauty and distinction.

Times
It was admirably played.

Tribune
Mr. Roentgen played it with fine intelligence and feeling.

Evening Mail
His technique was not always entirely equal to its demands.

Evening World
The orchestration over-weighted the solo instrument.

Herald
Mr. De Luca as Figaro sang well and put in many little humorous touches.

Sun
Mr. De Luca as Figaro was in all respects admirable.

World
She found the tessitura of the Countess' music too high for her voice.

Times
Her voice is not fitted for the music.

Times
(See above.)

"Tristan and Isolde" (Metropolitan)

Evening Sun
It was, on the whole, an unusually loud and boisterous "Tristan," with the exception of Urtius, whose artistic thoroughness will never allow him to leap out of ranks for the sake of making his voice be heard.

American
Artur Bodanzky failed to keep his forces in perfect accord.

Evening World
Jacques Urlus sang with power and distinction.

Globe
It is a part (Isolde) that has always lain somewhat beyond Mme. Gadski's dramatic horizon.

Tribune
Mr. Urlus shouted his way through the drama to the growing wonder that his voice was able to hold out.

Herald
The performance was notable particularly for the playing of the orchestra.

Evening Post
Urlus was not in the best of voice.

Evening Mail
Her portrayal of Wagner's heroine was tremendously impressive.

Philharmonic Concert

Times
It (Brahms' serenade) was evidently suggested by the serenades and "cassations" of Mozart's time.

Evening Mail
It has a spontaneity and light tunefulness which are none the less charming for being so imitative of Haydn and Schubert.

"Marta" (Metropolitan)

Herald
Mr. Pappi, who conducted, started the orchestra five times.

Times
Four times Conductor Pappi signaled the stars to go on.

Josef Hofmann (Recital)

Times
Mr. Hofmann's playing of Chopin's B minor sonata is well known, full of fiery eloquence and moving power.

Herald
A group of Chopin's works he played with extraordinary beauty.

Sun
In the "Symphonic Etudes," rare poetic feeling and exquisite nuance.

Tribune
His reading of the Chopin B minor sonata was a trifle hard and unsympathetic.

World
The Chopin group, including the B minor sonata, lacked something in poetry.

Evening Post
The Schumann "Etudes Symphoniques" had received a somewhat perfunctory performance.

"Aida" (Metropolitan)

American
Signorina Muzio's sandalled feet were innocent of stockings.

Herald
Beneath protruded two bare feet, which was an unusual feature, for shoes or sandals are worn generally.

Elki Trio

Evening Sun
With artistic finish the Elki Trio gave three pieces of chamber music.

Sun
Their ensemble work showed some lack of balance and finesse.

Well Selected Program Given

by Winifred Christie

Winifred Christie again delighted New York music lovers on Monday evening, January 29, when she gave a recital in Aeolian Hall. Her audience was not as large as her splendid artistry merited, but this undoubtedly was due in a large measure to the very inclement weather. However, those who braved the elements were amply repaid, for Miss Christie is a thorough musician first, and a facile technician after that. Her program contained two sonatas, Beethoven's No. 3, op. 10, and Chopin's op. 58. Although it is difficult to choose between two such excellent performances, Miss Christie probably was at her best in the Chopin work, which she gave with a wealth of tonal and interpretative beauty. After many recalls she was at length prevailed upon to give an encore. The remainder of her program consisted of a Schubert "Moment Musical," a Brahms intermezzo, a Korngold scherzo, op. 2, three Debussy works, "Les Tierces Alternées," "La Terrasse des Audiences du Clair de Lune" and "La Soirée dans Grenade," the Rachmaninoff prelude in G, and Moszkowski's concert etude in G flat. Her work throughout the entire program maintained the high standard of excellence which this gifted young artist has set for herself. And withal, her playing possesses a rare magnetic charm which added greatly to the enjoyment of her program.

How Skovgaard Was Advertised

in a Western City

Upon his arrival in a certain Colorado town, Skovgaard, the Danish violinist, was amazed to find printed below each of his large posters in large red letters, "This is not a moving picture." And below this another slip reading, "He weighs three hundred pounds."

That it might not happen again, Skovgaard immediately wrote to the advance agent asking why she had not stopped such outrageous advertising. The agent answered that she had warned the manager of the theatre; still he insisted on advertising the giant violinist in that manner. "My people," he said, "think that everything is moving pictures and when I tell them that a man weighs 300 pounds I should think they will understand that it could not be a moving picture. I am after the money."

A few days later Mr. Skovgaard received another letter from the agent, informing him that the Colorado manager had written her about the success of the concert and closed his letter with the words: "He may weigh his three hundred pounds and not be a moving picture, but, by jimmies, he is a mighty quick man on his fiddle just the same."

Elsa Fischer in Demand

Elsa Fischer, violinist, appeared as soloist on Saturday evening, January 27, at the Seaman's Home, Hoboken, N. J., on which occasion she played "Romance," Wieniawski; "Aubade Provencale," Couperin-Kreisler, two compositions by Mabel Wood Hill, "Memories" and "Bouree." Gluck-Kreisler's "Melodie" and scherzo by Pente. Her performance was thoroughly enjoyed by a large audience. On Sunday afternoon, January 28, Miss Fischer played at the Irving Place Theatre, New York, and on Monday afternoon, January 29, she again played at the reception given by Dr. Carl to Joseph Bonnet at the Waldorf-Astoria Hotel, New York.

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Sinsheimer Quartet Enjoying Active Season Under Markel Management

Under the management of Florence E. Markel, the season 1916-1917 is proving a most successful one for the Sinsheimer Quartet. This organization, which is now in its fourteenth year of musical activity, consists of Bernard Sinsheimer, first violin; Robert Toedt, second violin; Joseph Kovarik, viola, and William Durieux, cello. Both the press and the public have become familiar with the excellent work of the quartet, proclaiming them serious artists of genuine ability. It has been the aim of the quartet to introduce several new compositions each season, and at its first Rumford Hall (New York) concert of this year, the Bridge "Noveletten" was heard for the first time. On January 27, the program included the G major quartet of Beethoven, the F flat major quartet of Dvorak and Manen quartet, heard for the first time in this country. Both the audience and the press were enthusiastic in praise of the work accomplished.

At the third Rumford Hall concert, which will take place March 24, the quartet will play the Weingartner sextet, this being its first hearing in this country as far as can be ascertained. The quartet has also been engaged to give six historical concerts at the Ethical Culture School, New York, featuring music from the sixteenth century to the present day. So decided was the success of this quartet at one of the Markel Monday Morning Musicales, given at the Hotel Plaza, that it was immediately engaged to appear again later in the series. The quartet has played also at Kings Park and at several other private musicales, and is booked for appearances in Newark, N. J., Orange, N. J., Brooklyn, as well as the metropolis.

Alice Nielsen, Soloist With Mozart Society, February 14

At the second private concert of this season of the New York Mozart Society, Mrs. Noble McConnell, president, and Carl Hahn, conductor, to be held in the grand ballroom of the Hotel Astor, New York, Wednesday evening, February 14, Alice Nielsen is to be the soloist.

The program follows: Overture, "Fingal's Cave," (Mendelssohn) orchestra; "Unfold Ye Portals" (from The Redemption) (Gounod), Mozart Society Choral, orchestra and organ; "Ouvre tes yeux bleus" Massenet, "Wiegenlied" (Brahms), "Matinata" (Leoncavallo), Alice Nielsen; "Fly, Singing Bird, Fly," three-part song with accompaniments for two violins and piano (Elgar), Mozart Society Choral, Der Schmied (Brahms), "Mandoline" (Debussy), "Vergebliches Staendchen" (Brahms), "Komm lass uns spielen" (Bleichmann) Alice Nielsen; "Young Lovel's Bride" (ballad for women's voices and orchestra) (Haesche), Mozart Society Choral with incidental solos by Elsie Greiner, soprano, and Mrs. Samuel C. Harris, contralto; "The Lark Now Leaves Its Watery Nest" (H. Parker), "The Angels Are Stooping" (first time), composed for and dedicated to Miss Nielsen (R. Ganz), "The Weathercock" (Liza Lehmann), "Deep River" (Negro spiritual) (H. T.

Burleigh), "The Awakening" (Chas. G. Spross), Alice Nielsen; "Mister Mockin'-Bird" (Carl Hahn), Mozart Society Choral; waltz, "Il Bacio" (Arditi), Alice Nielsen; "The Water Fay" (Parker), Mozart Society choral and orchestra; incidental solo, Miss Greiner.

Sascha Jacobinoff's Successful New York Debut

So great was Sascha Jacobinoff's success at his New York recital in Aeolian Hall, Monday evening, January 22, that like all real victories its magnitude was not really felt until after the event. Since the recital, requests for dates have come in to the violinist's managers, the Philadelphia Musical Bureau faster than ever, and already he has been booked for several additional recitals during



SASCHA JACOBINOFF,
Violinist, whose New York debut was a genuine success.

February alone. Negotiations for the end of this season and for the 1917-1918 season are well under way.

A partial list of Jacobinoff's engagements in the near future include: Chaminade Club, Brooklyn, February 6; Philadelphia Orchestra, February 11 (Tchaikovsky concerto); private musicale at the home of J. Horace Harding, New York, February 14; Orpheus Club, Philadelphia, February 17; recital, John Wanamaker, Philadelphia, March 13.

This list is not inclusive, but merely representative of

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NEW YORK

what Jacobinoff is doing. He duplicated the success of his Philadelphia, Wilmington and Harrisburg recitals at Aeolian Hall and the reviews of his recital all acclaimed him as a great violinist. Some pertinent sentences follow:

Sascha Jacobinoff, a young violinist of evident talent, has temperament, a warm, clear tone, and musical intelligence.—New York Tribune.

Slight of frame, Jacobinoff showed genuine talent musically and an especial gift of beauty of tone, notably aided by a superb instrument on which he played.—New York Times.

Those who went to hear Sascha Jacobinoff make his New York debut received something of a surprise. His tone is of a truly individual beauty, while his technic is good. In all his work he showed the influence of the sound teaching of that master violinist, Carl Flesch.—New York Evening Mail.

He played with a tone of a beautiful quality, with technical finish and incisive rhythm. The player's grasp of the music entirely showed intelligence and taste.—New York Sun.

He produced a tone of considerable beauty, he plays with smoothness and good intonation, and he has sufficient feeling and musical understanding to make his playing of interest. He promises to do even better things in the future.—New York Herald.

Scarcely four feet six, boyish in face and manner, the youthful player gave a performance of remarkable quality. The "Garden Melody," Jacobinoff played delightfully; spring winds rustled through it and brooks had a realistic patter. In the allegro finale of D'Ambrosio's concerto in B minor he developed a sureness and broadness of tone which were amazingly mature. The young Jacobinoff gave more than a promise of his musical future.—New York Evening Sun.

Sascha Jacobinoff established his claim to respectful consideration immediately and without ado. He made one of the most promising debuts observed here in a number of years.—New York Journal.

Sascha Jacobinoff gave a violin recital at Aeolian Hall last night that will make him welcome when he plays here again. Always interesting, he sometimes was brilliant, and he showed the audacity of youth without arrogance or bumptiousness.—New York World.



Margery Stocking



PERCY GRAINGER—AN IMPRESSION,
By Margery Stocking.

PERCY GRAINGER An Impression

Phenomenal was the rise to recognition as a force in contemporary art of the Australian pianist-composer in Europe; yet his immediate success on arriving in this country, both in New York, from Coast to Coast and in Canada is without precedent in the history of musical art. Musicians and critics alike in acknowledging this have often asked why?

One word explains it—personality. Personality, backed up by a ripe and ready technic in both the theory and

practice of music and redolent with the freshness of youth and unshakable optimism. It has been said that "If music is the rhythm of the spheres, then Percy Grainger is a child of the gods."

Those things which are indispensable in a renowned artist, imagination, discrimination and enthusiasm combined with tremendous industry are all Graingers' and these qualities he generously gives with unaffected honesty to his audiences whenever he plays.

Asking him what his newest and most pleasurable experience has been, I received this characteristic reply:

"Oh, I don't know (modestly, and with an amused twinkle in his eye)! O, yes! Why going from Houston, Texas,

to Nashville, Tenn., a train was only one night late, but expecting it every moment, I waited at the depot. The waiting room was insufferably hot and so I passed the night under the stars."

I began to murmur my sympathy for such a vile vigil preceding a strenuous program the following evening. "No, that is not what I mean," replied Grainger. "Of course one must get the most out of every experience and I got some fine ideas for a new composition, which I want badly to work at when I can spare the time." This he said quite naturally.

"You didn't sleep at all?" I inquired.

"Perhaps I did, the frosty, crisp air was delightful!"

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

The best lectures on music are concerts.

What has become of Horatio Parker's "Fair-
land" and Granados' "Goyescas"? The MUSICAL
COURIER was the only newspaper which called those
works failures at their premiere, and it appears
that, as usual, this journal was right.

Florence Macbeth, who appeared in Denver in
November with the Denver Philharmonic, made
such a decided impression at that time that she has
been re-engaged as soloist with the Minneapolis
Symphony Orchestra, under the conductorship of
Emil Oberhoffer, for another appearance there when
the orchestra visits that city on February 16.

Friday of next week, February 16, is announced
as the date for the first performance of Massenet's
"Thais" at the Metropolitan Opera, with Ger-
aldine Farrar's debut in the title role, which she
has never sung before. "Thais" has not been seen
on the Metropolitan stage since February 25,
1913, when "our Mary" was the seductive young
lady.

Theatrical managers in New York City have de-
cided to make a determined effort to obtain the
privilege of giving performances of plays here on
Sunday afternoons and evenings. They point out
that the moving picture houses are allowed to pre-
sent films on the Sabbath and that, as these are very
largely adaptations from plays, there is no good rea-
son why the spoken drama should be discriminated
against legally in favor of the silent kind. The
managers might go even further and remind the au-
thorities, vice crusaders and Sabbath societies that,
although plays are forbidden at the theatres, per-
formances are permitted in the cabarets and restau-

rants, performances which only too often are of a
suggestive and indecent nature. Nearly always they
are inartistic, and never uplifting. The ban against
the Sunday opening of theatres is unjust and tyrannical.
Even worse, it is provincial. If the drama
is prohibited on Sunday, why not concerts also?

Wagner is holding his own in the performances
at the Metropolitan. The present "Ring" cycle
shows a tremendous sale and "Tristan" and "Meis-
tersinger" representations draw as potently as ever,
even though the casts in some instances have become
only too familiar. It belongs as much to a modern
education to be conversant with the later operas of
Wagner as to be on good terms with Shakespeare,
Dante, Milton and Goethe.

It is generally known that the Metropolitan Opera
Company is not too well satisfied with the notoriety
and undesirable publicity some of their singers are
receiving as a result of their connection with moving
picture and music reproducing concerns. In the
new contracts to be made hereafter with its person-
nel the Metropolitan directorate reserves to itself
the right to regulate the "outside activities" of the
vocalists, as it is the advertising and prestige they
get from the opera house which establish their
value to the movie and reproducing firms.

In connection with the recent visit of the San
Carlo Grand Opera Company to Omaha, Neb., the
Omaha Daily News announced that for the four
performances there the San Carlo organization
drew a gross attendance of 16,000; in other words,
an average of 4,000 persons for each performance.
The News says: "The enterprise was a success.
High class opera at low prices was presented. The
public was enthusiastic in its appreciation." Fortune
Gallo, manager of the company, was made happy
by being informed that his company is wanted
again for next year in Omaha for a longer engage-
ment if possible. The same story has come from
the other western cities visited by Mr. Gallo's sing-
ers. They now have turned Eastward and for the
next month or so will be in Ohio and Indiana, where
they are awaited expectantly on the strength of
their success everywhere else this season.

Manfred Malkin, the director of the Malkin
School of Music in New York, himself a pianist of
reputation as well as a pedagogue, was obliged to
repeat the program which he originally played at the
school on Sunday, January 28. At the first recital
it was necessary to turn away so many people that a
second recital of the same program was given on
Sunday, February 4, and again the recital hall was
crowded. It is very seldom that a director of a
music school is able to give a piano recital himself,
and the fact that his appearance draws such a large
audience speaks well for his popularity. Mr. Malkin
announces a piano recital in the near future in which
he is to play the Schumann concerto, with a second
piano in place of the orchestra. The second piano
is to be played by Felix Garziglia, the well known
French pianist, who is on the faculty of the Malkin
Music School.

In the second half of our local musical season the
sensational popularity and prosperity of the New
York Philharmonic Society are continuing, and, all
told, that represents the most promising forward
move our public has made tonally for many years.
Orchestral concerts are the highest form of musical
endeavor in the executive sense, just as orchestral
compositions stand for the highest form of musical
endeavor in the creative sense. The seventy-five
years of pioneering and developing done in New
York by the Philharmonic Society now are bearing
their glorious fruit, and it needed only the generous
endowment of the late Joseph Pulitzer and the noble
efforts of those who administrate it, to put New
York's own orchestra in a position where its fine
contributions to the city's higher musical life could
be made permanent and independent of financial
considerations. The Philharmonic programs could
not be improved upon for catholicity, distinction and
educational value. It is the programs of the Phil-
harmonic which have helped to lift that organization
to its present eminent place, and credit should be
given for the programs and their splendid perform-
ances to Josef Stransky, who, fitly enough, just has
had his conductorship contract extended until 1921.
A word of praise, too, is due the policy which en-

ables Philharmonic audiences to hear all the leading
soloists of the day. Beethoven, Mozart, Haydn,
Bach, Schumann, Brahms, Chopin, Strauss, and all
the other symphonists have written works for voice
with orchestra and for solo instruments with orches-
tra, and such compositions could have no more ap-
propriate a place than on a dignified and elevating
Philharmonic program.

A most interesting article in the St. Louis Repub-
lic of January 28 refers to the much desired project
of the erection of a fine opera house in St. Louis.
Definite steps now have been taken in regard to
realizing the great enterprise. The fine Hunter-
Fraleigh mansion, on Lindell boulevard, has been ac-
quired (it is opposite the St. Louis Club and a few
doors west of the St. Louis University). Guy Gol-
terman, the St. Louis attorney, who has been asso-
ciated honorably and successfully with many of the
musical matters in his city in past years, is in charge
of the movement. Other pioneers in the important
civic project are Edward A. Faust, John Fowler,
Benjamin Gratz, Jackson Johnson, Mrs. Charles A.
Stix and Charles Wiggins. The building will not be
exclusively a grand opera house, but a musical pal-
ace, with a seating capacity of about 3,200, and will
be used for grand opera, symphony concert, conven-
tions, and other entertainments of a large character.
The MUSICAL COURIER is in receipt of a photograph
of the building as designed by New York architects,
and it shows a beautiful structure of classical de-
sign. The picture was received too late for inser-
tion in the present issue, but will appear later.

BEETHOVEN TOO AMBITIOUS

In 1820 the music publishers Boosey & Co.
brought out a volume called: "Portraits of Eminent
Foreign Composers."

Beethoven was among the eminent foreign com-
posers, but he evidently had not yet been placed
among the very greatest composers by all his con-
temporary writers. A reviewer of the new book
said:

We have seldom seen the science of physiognomy borne
out by character more completely than in the notice of
the life of Beethoven as compared with his likeness. His
features indicate intellectual power and unbridled temper,
the union of force and fire, with a hard and stubborn
nature. And such appear to be his qualities from the
brief account given of him, and which is obviously writ-
ten with a laudable desire to exalt his excellencies and
soften his failings. We question whether the keen sense
of imputed neglect he is said to feel arises from a just
estimate of his own merits, so much as from too lofty a
notion of his deserts, acting upon a haughty and bitter
disposition.

Beethoven's natural infirmity unfits him to judge of ef-
fects, disables him from that free intercourse with the
world, which best teaches men their own level.

There is more of this, but this is enough.
Beethoven thought too highly of himself because he
was deaf and consequently could not hear how well
other music sounded, so the London critic of 1820
opined. Unfortunately for the defunct critic, how-
ever, we believe that 1920 will find Beethoven in a
higher niche in the temple of fame than Beethoven
himself looked for in 1820.

In 1820 Beethoven's sonatas, quartets, and sym-
phonies were not in every musical library in the
world. In 1820 Beethoven's works were not the
standard constantly in the minds of every music
student in Europe, America, Australia, and South
Africa.

Beethoven's ambitions might have been satisfied
by the homage of Germany, Austria, England,
France, and Italy, or even less.

AMERICAN MUSIC PUBLISHERS

Says Josef Hofmann in the Philadelphia North
American: "The greatest blight upon the art of
music in America is the American publisher of
music."

We have had a good deal of experience with
music publishers in one way and another and we
have never met one of them that would not have
preferred to publish good music rather than rub-
bish. But he can only publish what sells. The
publisher does not create the demand, he only sup-
plies what is demanded. The great and the lesser
artists are responsible for the improvement of the
public taste, not the publishers. Josef Hofmann
has unquestionably exerted a very great power in
raising the musical public. It may not yet be up to
his level, but that is not the fault of the publishers.

VARIATIONS

By the Editor-in-Chief

OUR FAITH

It seems hardly necessary to point out to its readers of all nationalities that the Musical Courier is an American newspaper, and holds steadfastly to American principles, the Constitution and the President.

Every member of the regular staff of this paper is an American citizen and was born in this country.

There is no political trend in the Musical Courier and it leans in its sympathies toward all the warring countries.

Primarily and at all times, however, the Musical Courier is a musical newspaper giving musical news to the musical public of all the world, and it will continue to do so come what may, come what will, and regardless of international conflicts, prejudices and passions.

By the Same Token

It is not necessary to play national airs at symphony concerts and even less appropriate on such occasions are patriotic speeches made to the audience. We are led to this reflection because we attended a concert last week of the Symphony Society of New York, at Carnegie Hall (Thursday afternoon, February 1) and were surprised to hear the proceedings begin with "America" even though that anthem was not on the program. Two days later as we learn, at the Young People's Symphony concert, "The Star Spangled Banner" was the first number (unprogrammed) and the conductor made a stirring patriotic address. The conductor on both occasions was Walter Damrosch. It is to Mr. Damrosch's credit that he feels his patriotism so deeply, but we cannot help pointing out to him that many persons go to symphony concerts to receive musical upliftment and to escape from the mundane cares of existence and topical reminders as they exist outside of the musical auditorium. An effort has been made during this war to keep music apart from it, and there is no need to change that policy now. A symphony orchestra is no more effective in stimulating patriotism with national airs than the worst brass band or even a hand organ. Such matters are best left for the specific occasions when they are called for. They are not called for at symphony concerts.

By no stretch of the imagination does it seem fair for a conductor to take advantage of the platform he occupies and the public he faces, in order to harangue them patriotically or otherwise, simply because his emotions are aroused. We are told that Mr. Damrosch's speech was very good. We believe it, because we have heard his previous speeches at concerts and liked them. They were of a musical nature, however. In the future we would not be surprised, all things considered, to hear Mr. Damrosch come forward at one of his concerts during election time, and make a rousing speech of eulogy for his favorite candidate.

Mr. Paderewski addresses audiences on the wrongs of Poland. We suggest now that just before Mr. Caruso plunges into the business of singing "Ridi, Pagliaccio," he give the Metropolitan Opera hearers a short talk on the current Italian campaign in the Austrian mountains, Mr. Rothier halt "Samson and Delilah" long enough to favor his clientele with some stirring words on Verdun, winding up with the singing of the "Marseillaise," and Fritz Kreisler, a warm Austrian patriot, promulgate a few anecdotes about the Cossack raids in Galicia, and finish with the playing of the German national hymn—which, by the way, has the same tune as "America" and "God Save the King." Then everybody would be satisfied.

Let us keep symphony concerts free of martial noises. Our national interests are being well attended to in Washington.

Apart from the one disturbing feature, we enjoyed the Damrosch concert. He conducted the Kalinnikow Symphony in G minor, a pleasant, well written, but not profoundly gripping work, and Strauss' "Don Quixote," in which (as the conductor remarked in another speech and one very much to the point) the composer's powers of expression "seem to bite deeper" than in any of his other sym-

phonic poems. Engelbert Roentgen did the cello obligato in sympathetic and eloquent style. Mischa Elman, the soloist, was heard in a violin concerto by Vogrich, an inordinately long and wearisome work which bore the device, "E pur Si muove (Galileo, 1633, 'Ho abiurato')," and used quotations from Dante as subtitles for the separate movements, four in number. The late Vogrich, well versed in the technics of composition, had heavy fancies and not very melodious ones. The names of his works (including an opera called "Buddha") always promise more than they carry out. This violin concerto, for all the interest it forced from us, might as justifiably have been called "Reflections on the Birth of a Nephew."

Hewing Beside the Line

The New York Sun (February 4) calls attention to the fact that Ossip Gabrilowitsch's recital of Chopin compositions, given here last Saturday, there were "blurred passages" and "slips in notes." It is cavalier to mention such matters in connection with a player like Gabrilowitsch. Many famous pianists make slips in notes, and blur dozens of passages, even though players like Godowsky, Rosenthal, Friedberg, Bloomfield-Zeissler, Samaro, Schelling, Mero, and others do not do so. Rubinstein was famous for the many wrong notes he played. A critic said of him on one occasion: "Many a pianist could give a concert with the notes which Rubinstein drops under the piano." Perhaps he picked them up again and fashioned them into his celebrated "Etude on False Notes."

"The Enraptured Reviewer"

The caption is that of Bert Leston Taylor, in the Chicago Tribune. He placed it over this classical fragment from the St. Petersburg, Fla., Times:

The second of a series of organ recitals was given at St. Peter's Episcopal Church last night by Dr. Minor C. Baldwin, whose fame is the nation's possession. The program was replete with the classics with just enough in a lighter vein that no one could leave without saying it was delightful. Dr. Baldwin, who has appeared in nearly every large city both here and abroad, has a style sometimes so closely imitating the orchestra as to almost deceive one. Again in the heavier numbers the themes are brought out with clever phrasing and artistic sentiment—observation of tradition tempos showing Mr. Baldwin to be not only a clever technician but an artist whose renditions are imbued with that something which goes to make up the genius of man.

Opera in English

We are in receipt of a letter from Homer Moore, of St. Louis, the contents of which he asks us not to publish. Usually we observe scrupulously such a request from a correspondent, but in contravention of all the laws of humane journalism and regardless of those cordial relations which hitherto always have existed between St. Louis and New York, we take the liberty of extracting a few passages from the Moore letter and presenting them here, especially in view of an interview on English opera which appears on another page.

First let it be stated that Mr. Moore is a composer. He has written an opera called "Louis XIV" (with an English text), and he is to present it at the Odeon, in St. Louis, on February 12, 14, 16 and 18, with an excellent cast including such experienced artists as Florentino Constantino, Henri Scott, Mischa Leon, Octave Dua, Milo Picco, Carl Cochems, Evelina Parnell, Marguerite Beriza, Augusta Lenska and others.

"I am not giving this opera to satisfy my own vanity," says Mr. Moore; "in fact, it is too risky to be looked at from that point, with any great confidence. I hope that I shall not be entombed in the graveyard of 'American Opera' along with a number of other composers at the close of these performances. I have not tried to out-Wagner Wagner or out-Strauss Strauss. I have tried to write a tuneful opera, such as the average man and woman with \$1 or \$2 in his pocket would like to hear. There is a little comedy in the work; no tragedy, but I think enough conflict to make it a drama."

Mr. Moore, who also writes very ably for the St. Louis Republic on musical matters, frequently has taken the position in his paper that opera can

be given at what may be called popular prices, without looking toward guarantors for any subsidies, provided audiences of reasonable size lend their patronage. The prices at the Moore performances will range from \$1 to \$2.50. "If we sell nearly all the tickets that remain after we have subtracted those for the press," writes Mr. Moore, "the box office receipts will be able to take care of every expense connected with the production, including the cost of copying the piano score and orchestral parts, costuming, scenery (some of it we have had freshly painted), six complete orchestra rehearsals, organization and training of chorus and ballet, \$1,000 appropriated for advertising and printing here in this city, and the salaries of the artists, including, of course, their traveling expenses."

That sounds like a sensible proposition and we trust it will reward Mr. Moore's faith, even though it would not prove a point applicable to all the cities of the United States and to all the operas that might be produced there. Mr. Moore enjoys a large and splendid reputation in St. Louis and has many admirers there. Doubtless, too, local patriotism plays a role in arousing interest and persuading the press to extend especial attention and courtesy in the way of advance notices. The question is not only, "Will the Homer Moore opera succeed," but also, "If the Homer Moore opera succeeds, would that prove that an English translation of Orefice's 'Chopin,' or Humperdinck's 'Evangelimann,' or Reger's 'Sigurd' could succeed, granting the musical and melodic value of those operas to be equal to those of Moore's 'Louis XIV?'"

Mr. Moore has been contending for years that opera in America could be and should be conducted as a business; that is, the charge to be regulated by the demand, and not to be made arbitrary, so as to make it a begging scheme by asking guaranteed support on the ground that when local business men put money in the pockets of a visiting manager and pay out of all proportion to the value they receive, they are doing something for the artistic education and civic uplift of their city. The memory of the recent visit of the Ellis Opera and the enormous deficit it left St. Louis business men to defray, seems still to be rankling.

The San Carlo Opera (charging \$2 for its best seats) has had tremendous success financially in St. Louis, and was adjudged by the local public and critics to be an organization worthy of all respect artistically.

Mr. Moore invites us to be present at the performances next week, but unfortunately we are unable to do so. However, we wish him all success, even if we prefer that his opera had been called "Washington," or "Gettysburg," or "Pocahontas," or anything else American.

The Power of the Pen

Mr. Moore is not the only composer who knows how to handle words as well as music. James G. MacDermid is out with several new songs, and as we glance over them the text of one catches our eye because of its author. He is James G. MacDermid. We read his lines and we liked them so much that we are reproducing them, after asking permission, for the verses are copyrighted, 1917, by their author:

The Magic of Your Voice

The morning light is breaking in the East,
The long, dim shadows gently steal away.
My heart is waiting for the sweet refrain
I yearn for, to begin the newborn day—
The music of your voice!

The risen sun is radiant in the sky,
The meadowlark is singing her sweet song,
Filling the air with limpid melody
Without, alas, the thrill for which I long—
The glory of your voice!

The day is spent, the shadows cast their spell,
The long night beckons me to sweet repose.
I think the angels, list'ning, catch the strain
That lingers with me, as mine eyelids close—
The magic of your voice!

Mercenary Modern Poetry

We do not often see anything we like in the New York Evening Telegram (except its very excellent funny column), but these lines in the pink 'un struck us very markedly:

Poetry, like every great force, has followed an evolution of its own, and as it comes to us today we may trace in it this general tendency. It has tended away from the epic and the expression of broad communal or national feeling, and expresses now far more than it did, in far more subtle and intricate directions, the feelings of the

individual. If it gives voice on public, national or international events it does so from a far more specialized and personal point of view than of old, and with something of the acerbity and narrow intellectual outlook of the party politician. The strength of modern poetry hardly seems to lie for the future in this direction.

Press Agenting as an Art

At all times we are inundated with press agent yarns about musical artists, yarns fair, indifferent, bad, impossible. Rarely do we get a good one. A splendid one is as infrequent as an E flat in the key of G major—we are alluding to the old fashioned G major scale, and not the cocktailed one by Schönberg, Stravinsky, Debussy and their like.

A few days ago there came to us a neat, legible, well-typed story, superscribed "Preparedness—or the Approach to the Job," from the press department of Haensel and Jones, Aeolian Hall, New York, W. Perceval-Monger. We read the little article and we found ourselves wishing that most press agents could and would take lessons from Mr. Perceval-Monger. The tale ran like this:

"The approach to the job' is the thing," says little Ethel Leginska, of whom H. T. Parker, in the Boston Transcript says she is "the woman who has the Chopin understanding possessed only by Mr. Paderewski," and ends his critic with "for the Chopin of power, there is only Mr. Paderewski to excel her."

Her great success in interpretation and "spiritual reading," as she calls it, is due to a few simple rules, she says. They can be reduced to the Americanism: "It all depends upon the approach to the job." Leginska is always sure of her approach.

"The mental conception of music must be kept religiously, reverently high, just as the search for understanding of the great master's intention and spirit must be humbly conducted," she states.

"I always approach my piano in semi-darkness and in absolute quietness of mind and body. I have no illusions about it, and I am not afraid of it. I have never known fear, in the ordinary sense. But I cannot play if the least thing moves on the stage, and you will notice that I closed a very slightly moving door on the stage at Carnegie Hall between two of the numbers at my first recital this season. I have to wait, too, until my audience is physically and spiritually quiet—and this takes time, often—before I can speak to them.

"I am generally sure of myself—very sure of myself, when I go upon the stage. It is the result of years of patient mental discipline, quite apart from my technic on the piano. The mind is harder to drill than are the hands, I think. One must begin very early. It is useless for the hands to 'play nicely' if the mental and spiritual control be removed, even for an instant. And the only way to achieve this control is by mental drills, which most musicians know, but I have little spiritual exercises which I cannot disclose."

In truth, Leginska's approach to the piano is rather a delightful thing to watch. The few, measured steps, the very quiet sinking into the low chair, the look of almost affectionate regard and understanding at her huge instrument, the smallest movement of her head, hands, and feet, all convey the impression of a beautiful thing beautifully thought out, in which no time is given to a superfluous move or sign.

Perhaps the most astonishing part to the audience of a Leginska recital is the latent fire kept under control by the tiny artist. For it has been well said of Leginska, that "she lightens the darkness, flaming her brilliant way through Chopin." And in the power and warmth of this flame, truly "there is only Mr. Paderewski to excel her."

But the secret, after all, is 'Preparedness.'

We consider the foregoing a model press story, and therefore are willing to overlook even the Paderewski comparison.

What Is a Veteran?

The accompanying, from Sir Henry Heyman, speaks for itself:

San Francisco, Cal., January 25, 1917.

Dear Musical Courier:

In your "Number 3," dated January 18, page 17, I was delighted to find a very complimentary notice of a dinner recently given in my honor by the San Francisco Music Teachers' Association. And since I am quite human, I can freely confess that the little article gave me very much pleasure, in fact, I was delighted with it, and for that I thank you. But why, oh, why (!) do you refer to me as "the veteran violinist and teacher"? I did not serve in the Civil War, nor am I a member of the G. A. R. 'Tis also true that I no longer wear my hair pompadour. Is it then because I was perhaps the very first San Francisco subscriber to your wonderful journal? Even that would hardly make a "Veteran" of me, and therefore I doubt whether I am really entitled to that distinction. However, I am enclosing the very latest photograph which shows me taking my daily exercise at the "Cliff House," sufficient proof I trust that I am not yet a "Veteran."

Yours very sincerely,

SIR HENRY HEYMAN.

If you call a man a veteran journalist, or a veteran banker, or a veteran statesman, he usually feels himself complimented. With a musician it is different. The MUSICAL COURIER on one occasion alluded to Mr. Ancona as "the veteran baritone" and he almost developed apoplexy over the incident.

Other Jurists

<p><i>Hindenburg.</i> "The Allies' advance on the Somme was stifled in blood and mud." <i>Soothsayer I.</i> (To an ancient monarch.) "Sultan, thou shalt see all thy kindred die."</p>	<p><i>Haig.</i> "Bad weather has given the enemy a respite." <i>Soothsayer II.</i> (To the same monarch.) "Sultan, thou shalt outlive all thy kin."</p>
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Variationettes

From the Detroit Athletic Club News: "Do you know Jimmy Devoe? He's the kind of 'jimmie' that they open concerts with. If it had not been for his devotion to art and no one else had thought of it, Detroit would never have heard Kreisler, McCormack and Gluck. Some of the devotees of music wanted to show their appreciation of James' good work and another one said, 'Why not give a Devoe tea?' (Devoe-tea, devotee, London Punch would give 'arf a bob for that one.) Mr. Devoe is fond of telling about an Irishman who dropped into Grinnell Brothers to buy a few records for his Victrola. 'We have some new ones by John McCormack and a few by Alma Gluck.' 'Naw, I can't see that guy McCormack, but Al McGluck is all right,' said the son of Erin."

This column has but to ask for a thing to have it granted. We inquired very recently as to the whereabouts of the old fashioned all sonata piano recital. Along comes Ethel Newcomb and announces for



SIR HENRY HEYMAN ON HIS FUR-BEARING STEED.

this (Thursday) afternoon at Aeolian Hall a recital consisting of Beethoven's sonatas, op. 26, No. 12; op. 2, No. 3, and op. 57, No. 23. Now, we inquire, what has our very familiar friend, op. 111, done, to be boycotted at a Beethoven sonata recital?

The difference between a mass meeting and a recital by John McCormack is in the box office.

LEONARD LIEBLING.

UNHEARD MELODIES

"Wanted: A Melody," exclaims the Philadelphia Press of a recent issue. Well, go out and get one. Wander up Ridge avenue, for instance, dear melodious one of the Philadelphia Press. You will surely find a tune to haunt you even though you find no melody in Max Bruch worthy of the mind and memory of the musical multitude. "Massenet is dead. Humperdinck is mute. Mascagni and Leoncavallo have shot their bolts. Puccini ceased writing new melodies after 'Madame Butterfly.' Debussy and Zandonai, accomplished as they are in many ways, belong avowedly to the tuneless school. Spain alone, with her captivating 'Zarzuelas,' still produces engaging new melodies. But the real invasion of Iberian art in our own land has not yet begun."

Of course, the zarzuela has its zest when danced by zygodactylons, zebras and zebues under the zodiac in the zone of the zizania. We admit that much, though we would prohibit Zoroastrian Zulus and zoomorphic zoolites from the zeal of Zion. But, we ask, has our despairing one from the pensive Pennsylvania City of Brotherly Love every heard of the mellifluous melodies of Eldorado? In that land of golden dreams, where the roses bloom forever and the thrush and lark sing joyously under skies of immeasurable blue, there are tunes we have not yet

heard. There are voices that never grow old, eyes that never weary, hearts that beat with the life of eternal youth, lips that open only to smile and whisper love and utter words of cheer and merriment. That land is far away from most of us. It lies over the mountains of vanished years, beyond the dark winters, remote in the springtime of childhood. It is as far from New York as from Philadelphia, but it is there you must journey, comrade of the Philadelphia Press, if you would find that perfect melody you seek.

NO NEED TO FEAR

On another page of the MUSICAL COURIER will be found an advertisement by Kingsbery Foster, under the heading of "An Offer," as follows: "Any contracts made with our office after this date will carry an optional clause of revision for the buyer, enabling him to cancel on October 1, 1918, if such cancellation seems advantageous to him in the light of political conditions as they might eventuate through our foreign relations. We do not believe that even extreme possibilities will remotely affect the concert business, as was proved here in 1898 during the Spanish-American war." Mr. Foster, who controls Theo Karle, and "The Secret of Suzanne" in English, is correct in his judgment, and his move reveals both courage and foresight. The musical season of 1897-98 was a particularly successful and profitable one in this country, and there is not the slightest reason to fear that any diplomatic entanglements of the United States now or in the near future possibly could affect concert conditions. Even in the belligerent European countries, after almost three years of war, musical activity remains marked, and no doubt would be as general as ever were it not for the impoverished state of the finances in all the fighting countries. The United States now is prosperous beyond precedent and beyond the wildest dreams of any land, and it would take many years of active warfare to diminish our national and private wealth and to affect the channels that pay for musical entertainment. All American concert managers, if they are wise, will follow Mr. Foster's excellent and patriotic example, and help to avert apprehension and uncertainty in the concert activity of the United States.

HAROLD BAUER NOT POPULAR?

In Chicago recently Harold Bauer repeated the recital held by him a short time previously in New York and devoted to a program of modern composers. Of the event in its own city the Chicago Tribune (January 31) writes: "Harold Bauer is one of the best of pianists, although not yet among the most popular; his audience seemed to be no larger than in his October recital, and that, it appears, was the largest in his experience in this community."

Mr. Bauer assuredly is as fine a player as the Tribune asserts, and there seems to be no real reason why his popularity and fame should not equal those of the other great pianists. Mr. Bauer does a great deal of piano playing throughout this country, and the public used to be fully posted as to his standing and attainments. Has anything happened to change this? It seems a pity that art of the caliber which Mr. Bauer presents should not be recognized to the extent of attracting large audiences everywhere. His importance is unquestioned and should be generally known. If it is not, then something is wrong, either with our public or with Mr. Bauer's publicity promoters. There are not many pianists like Harold Bauer, and it is a detriment and discouragement to the cause of music in this country every time he appears without facing a packed house.

JOHN MCCORMACK'S POPULARITY

An interesting announcement from the offices of Charles L. Wagner, the manager of John McCormack, states that the popular tenor will make six appearances at Symphony Hall, Boston, during the month of February. This is a record which has probably never been equaled before in that or any other city. Word comes from the box office that every seat in Carnegie Hall, including 400 on the stage, was sold seven days before his next appearance in New York, which is to take place on Sunday, February 11. This is his second New York recital this season, which also proves the great and increasing popularity of McCormack's art.



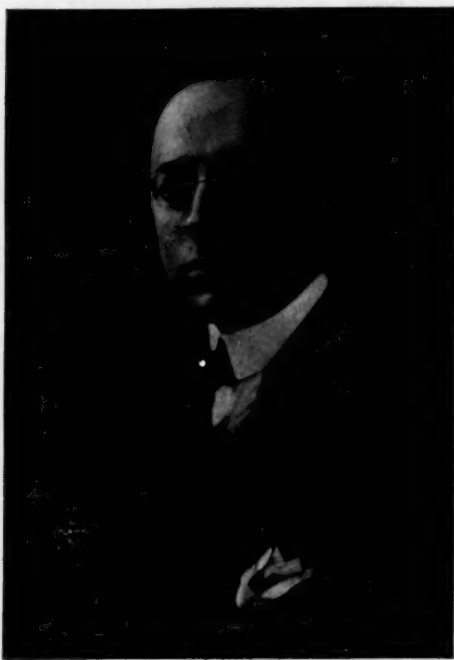
FRIEDA HEMPEL,
Concert and operatic favorite.

Giacomo Rimini Re-engaged With Chicago Opera Association

Giacomo Rimini, the distinguished baritone, who made such a deep impression with the Chicago Opera Company, with which organization he appeared thirty times in ten weeks in ten different roles, has been re-engaged by General Director Campanini for next season. Andres de Seguro has also secured the services of this excellent artist for his Havana season this coming May.

Gennaro Papi, a Successful Conductor

Gennaro Papi, who this year joined the ranks of the Metropolitan Opera Company as one of the leading conductors, will at the close of the season go to Havana where he has been chosen by Andres de Seguro to conduct all



GENNARO PAPI,
Conductor, of the Metropolitan Opera Company.

through the season. Signor Papi will conduct in the performance of the "Barber of Seville" soon to be given with Mme. Barrientos at the Metropolitan.

UNIQUE FRIEDA HEMPEL RECORD

Soprano of the Metropolitan to Appear in Concert and Opera Within Twelve Hours

Frieda Hempel, prima donna soprano of the Metropolitan Opera Company, will give her second New York recital in Carnegie Hall, on Monday afternoon, February 12. This young artist, who is widely known and universally admired both in the concert and operatic fields, has been an apt student of the English language and as a result of her close application to our mother tongue, she will include in her program a group of songs in English. Compositions by Handel, Schubert, Schumann, Brahms, Beethoven and Richard Strauss also will have a conspicuous place on her program. In the evening this indefatigable singer will sing the role of Susanna in "Le Nozze di Figaro" with the Metropolitan Opera Company, a part in which she has aroused the unanimous praise of the New York press and public.

Soder-Hueck Reception-Musicale a Noteworthy Event

Ada Soder-Hueck, the eminent contralto and vocal authority of New York, gave a reception and musicale on Saturday, February 3, in her spacious studios in the Metropolitan Opera House Building, New York, which were attractively decorated with many flowers. About 150 guests enjoyed Mme. Soder-Hueck's hospitality, being representative of the musical and social life of the metropolis, the guest of honor being David Bispham. Mme. Soder-Hueck was assisted by Mrs. William Schuette.

Adolphe Borschke, pianist, who formerly toured with Arthur Hartmann and who has achieved considerable success in the concert field, played numbers by Chopin and Wagner and some of his own compositions. He possesses both technic and temperament and his audience was enthusiastic in his praise. Walter Heckman, operatic tenor, a product of the Soder-Hueck vocal training, who has been appearing in public successfully for a number of years, sang a group of songs and an aria from "Pagliacci." As an encore he gave "La Donna e mobile" from "Rigoletto," delighting the audience with his beautiful resonant voice. Elsie Lovell, the charming young contralto, who scored a success recently at the Waldorf-Astoria, gave groups in English, French and German in a most artistic manner. Her tones are rich and lucious, her diction excellent and her interpretation replete with charm. Mme. Soder-Hueck received many compliments regarding this gifted artist-pupil.

Among the guests were Mr. and Mrs. William Schuette, Mr. and Mrs. Arnold Volpe, Dr. Emanuel Baruch, Alice Nielsen, Paulo Gruppe, Richard Hageman, Mrs. James Daniel Mortimer, Mrs. Kirk van Tompson, Mrs. Koch-noff, Mr. and Mrs. John Metlar, Mr. and Mrs. Hans Kronold, Adolphe Borschke, Dr. Charles Hickey, Mr. and Mrs. Arthur Russell, Mr. and Mrs. C. Hirschland, Mr. and Mrs. William L. Detwold, Miss A. Schnabel, Mrs. Wolsey-Hovell, Fay Foster, Mr. and Mrs. Hallett Gilbete, J. W. Brill, Mr. and Mrs. George Cutler Howe, George F. Reimherr, G. Brasch, and many others.

Fay Foster's Afternoon of Songs

An afternoon of songs from the pen of Fay Foster, with the composer at the piano, was given on Saturday afternoon, February 3, at Chickering Hall, New York, before a large and distinguished audience. Miss Foster's songs, as always, created an excellent impression.

The participating artists were Harriet Bawden, soprano; Pauline Jennings, soprano; Adelaide Tydeman, contralto; Calvin Cox, tenor, and Grant Kelliher, baritone.

The audience showed appreciation by bestowing liberal applause.

Muzio in a Studio Recital

Claudia Muzio, soprano of the Metropolitan Opera Company who is achieving so unusual a success during this, her first season with the organization, appeared on January 21, at the New York studio of Mrs. Harry Bowen. Her splendid vocal equipment and marked histrionic and musical gifts were shown to advantage in a program which included both arias and songs. Richard Hageman played the piano accompaniments in his usual masterly fashion. Miss Muzio is booked to appear at a number of private musicales, among them being one at the New York home of Mrs. John R. Drexel.

Malkin School Concerts

A "students' concert" at the Malkin Music School, New York, February 4, had on the program seventeen numbers, all piano pieces, played by juniors, some of whom had studied only two months. (This was little Aileen Platt, who played two short pieces by Beyer). All the young pianists did credit to their teaching, and received resounding applause. In the order of their appearance they were: Jeanette Blyn, Ruth Zuckerman, Aileen Platt, Sadie Bernhak, Sarah Edelstein, Myrtle Bloomfield, Rebecca Newman, Ruth Maier, Anna Blyn, Sylvia Jacobs, Sylvia Fass, Fannie Shnipkin, Charles Platt, Sadie Newman, Lillian Moldofsky, Ida Yoselwitz and Florence Silberfeld. Immediately following this recital Manfred Malkin, the director, repeated his recital of the previous Sunday, when

I SEE THAT—

The Cosmopolitan Opera Company opened auspiciously last Monday.

Walter Damrosch spoke on patriotism at the symphony concert.

The time limit has been extended in the Hinshaw opera competition.

John McCormack is to make six February appearances at Symphony Hall, Boston.

Rosa Raisa will sing with the De Seguro Opera Company.

New York will hear the first American concert of The Band from the Trenches.

Olga Samaroff met with a painful accident.

According to rumor, Chicago is to have a \$5,000,000 opera house.

Yolanda Merö is an enthusiastic admirer of Clara Schumann.

Next Monday Frieda Hempel gives a concert in the afternoon and sings in "Le Nozze di Figaro" in the evening.

New York's climate seems to be playing havoc with singers' voices.

The annual "Ring" cycle is being given in its proper order at the Metropolitan.

St. Louis music lovers are interested in obtaining an opera house.

We are now in the second half of the musical season.

The best lectures on music are concerts.

Carrie Jacobs Bond declares there is only one Schumann-Heink.

Gaetano Bavagnoli is now first conductor at the Teatro Regio, Parma.

Martinus Sieveking will be heard in concert again.

Joseph Bonnet made his American debut last week.

Mottl's protegee conducted at a recent Munich concert.

New York Chamber Music Society is to give first New York performance of four Huss intermezzi.

Kingsbery Foster is advocating opera in English in a practical way.

Paris heard program devoted entirely to French national art.

Shakespeare's "Merchant of Venice" to appear as an opera. A new Stravinsky ballet was given its premiere under M. Chevallard.

"Body and brain wedded in sound" is Clara Novello Davies' definition of voice.

New York Philharmonic will keep Stransky until 1921 at least.

Otto Törney Simon has his own ideas regarding color in music.

Another "educational" milestone is passed in this number.

Walter Damrosch is fifty-five.

James Goddard comes from "down on the farm."

Ten prisoners were transferred from Clinton prison to Sing Sing because of their musical temperament.

Interest in community music is growing all over this country.

Caruso, Gadschi, Hempel, Alda, Gluck, and McCormack among the recent visitors to Atlantic City.

H. R. F.

the throng was so great that universal desire was expressed for a repetition. Again the roomy salons were crowded, and the highly refined and effective playing of Mr. Malkin was much enjoyed.

Felix Garziglia, pianist, of the faculty, announces a series of three recitals at the school, Saturday evenings,



MANFRED MALKIN.

beginning February 10, 8:15 o'clock. Classic and modern composers make up most interesting programs. The other dates are February 24 and March 10.

Gaetano Bavagnoli, assistant Italian conductor at the Metropolitan season of 1915-16, is first conductor of the opera season which is now being given at Teatro Regio of Parma, Italy.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page of this issue.)

Buffalo, N. Y.—A recent Saturday afternoon program of the Chromatic Club included a trio of Hubert Ries for two violins and cello, which was excellently performed by Mme. Baret and Miss Campbell, violinists, and Mrs. Millhouse, cellist, and a trio of Schutt for violin, cello and piano, played by Mme. Baret, Mrs. Millhouse and Mrs. Chester, pianist. A Mozart aria and songs by Hugo Leichtentritt were sung by Mrs. Albert Hawley Prentiss, contralto, with Una Martin at the piano.—Guy Maier, pianist, of Boston, was the soloist at a recent Sunday afternoon concert of the Buffalo Municipal Orchestra, John Lund, conductor. He played works of MacDowell, Chopin, and compositions of his own. He was enthusiastically applauded and was obliged to respond with encores.—The first concert of the season of the Rubinstein Club, a choral body under the direction of Mary M. Howard, was given on

January 18. The soloists, members of the club, were Mrs. Norton, soprano; Miss McConkey, contralto, and Mrs. Paterson, violinist. Miss Diehl and Miss Bixby provided the accompaniments.—The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave a concert here recently under the local management of Mai Davis Smith. A large audience was enthusiastic in its praise.—Ratan Devi gave a recital here recently under the auspices of the Twentieth Century Club, singing a program of native East Indian songs.

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Cleveland, Ohio.—The Boston-National Grand Opera Company opened its second engagement this season at the Hippodrome, on Monday evening, January 29, with an excellent performance of Puccini's "La Tosca." The three leading roles were superbly sung by Luisa Vil-

lani, Giovanni Zenatello and George Baklanoff. The orchestra was under the skillful leadership of Roberto Moranzoni. "La Bohème" was given on Tuesday evening, January 30, with Maggie Teyte as Mimi, in which role she scored a great success. Mabel Rieglmann was a vivacious Musette. Fulgenzio Guerrier conducted. Wednesday afternoon, January 31, "Madame Butterfly," with Tamaki Miura in the title role, was sung. Mme. Miura was in splendid voice and gave to the part refined emotional expression. The roles of Pinkerton, Suzuki and Sharpless were capably sung and acted by Giuseppe Gaudenzi, Elvira Leveroni and Graham Marr. Verdi's "Aida" was presented Wednesday evening, January 31, to a splendidly enthusiastic audience. Luisa Villani, as Aida, proved herself a most versatile artist. Giovanni Zenatello sang the role of Rhadames and Maria Gay was the Amneris. The annual appearance of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, on January 25, called forth a large and appreciative audience. This was the sixth symphony concert under the direction of Mrs. Hughes.

Dallas, Tex.—The Mozart Choral Club gave its third concert of the season on Tuesday evening, January 23, assisted by Ossip Gabrilowitsch, pianist, and Clara Clemens Gabrilowitsch, contralto. A large and enthusiastic audience greeted the singers and enthusiasm did not wane throughout the varied and interesting program. Mr. Gabrilowitsch played works by Handel, Mozart, Bach, the Chopin sonata in B minor, Arensky, MacDowell, and his own "Caprice Burlesque," the MacDowell number, "The Dance of the Elves," being repeated. The audience was equally responsive in its appreciation of Mrs. Gabrilowitsch's singing. The public is deeply indebted to the Mozart Choral Club for this unusually fine treat.—The community singing recently inaugurated by David Ormesher and Harriet Bacon MacDonald is progressing rapidly. Each Sunday afternoon brings larger crowds to the City Auditorium and the interest is widespread.—It is a source of gratification to Dallas musical boosters to note that the Times Herald has fulfilled a long felt need and is the first Dallas paper to inaugurate a music and society page.

Dayton, Ohio.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave two concerts in Victoria Theatre on January 15. The afternoon concert was for young people and Mr. Damrosch prefaced the program with an interesting talk on the various orchestral instruments. At the evening concert Mr. Barrere, flutist, and Carolyn Beebe, pianist, were the soloists, both charming the audience by their excellent playing.—Under the auspices of the Civic Music League, Josef Hofmann gave a recital recently.—Fritz Kreisler appeared in recitals in Memorial Hall on January 19. The program, which contained much of the severely classic, was received with much enthusiasm by a large audience.—The Boston-National Grand Opera Company, Max Rabinoff, managing director, made its second appearance this season in Victoria Theatre on February 1, giving only one performance, that being "Aida."

Denton, Tex.—With the giving of college credits for lessons and practice as well as theoretical courses the enrollment of the College of Industrial Arts Music Department has practically doubled. The faculty is as follows: Nothera Barton, director of the piano department; Helen Norfleet, Lessie Lindsay, Hannah Asher, Selma Tietze, Ruby Lawrence, piano; Albert Pfaff, director of voice; Stella Lea Owsley, voice, and Alma Ault, director of violin.—The Artists' Course numbers for the year are Giovanni Martinelli, tenor; May Peterson, soprano; the Deveroaux Players for three performances. Besides the regular numbers, Ethel Leginska, pianist, and Oscar Seagle, baritone, will give concerts at the college.—A series of faculty recitals are being given during the year which are meeting with great success.—Katherine Bailey has now assumed charge of the piano classes of Helen Norfleet, who is on a concert



ORRIN BASTEDO

...Baritone...

Mr. Bastedo pleased greatly in the following well interpreted numbers.—*Musical Courier*.

Mr. Bastedo possesses a rich mellow baritone.—*Mt. Vernon*.

Orrin Bastedo's groups of songs included "Vision Fugitive" and it was beautifully interpreted. The "Memento" by Tirindelli in serious mood, and "Si Mes Vra" by Hahn gave a touch of dulcetness to the group. Mr. Bastedo followed later with his exquisite

"Sylvia" by Speaks, "Love" by Mattei, and "The Two Grenadiers" by Schumann with effective contrasts.

Orrin Bastedo showed at once that he has a splendid voice. He also has that elusive characteristic temperament and he gave to his opera numbers personality and expression. His voice is of wide range and especially sweet in the middle. His singing of "The Two Grenadiers" was another noteworthy number. Mr. Bastedo is an artist.—*The Jersey Journal*.

At the Beethoven Musical Mr. Bastedo displayed a voice of a beautiful rich quality, which he used with evident skill. His diction was perfect.—*Musical Courier*.

Mr. Bastedo sings with equal facility in English, French, German or Italian.—*Trenton Times Advertiser*.

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tour.—The College of Industrial Arts is giving a series of Sunday afternoon concerts, free to the public, which are greatly appreciated. On December 3, Carl Venth, violinist, and Reuben Davies, pianist, gave an interesting program of modern music.—Mrs. Edward MacDowell gave a very delightful and instructive recital-talk on Edward MacDowell and his music, on January 28. On February 4, the Misses Barton and Bailey, pianists, gave piano recitals, and on February 24, Paul Carpenter, violinist, and Hannah Asjer, pianist, will give a joint program.—The college is planning a spring festival to be given the last of April.

Detroit, Mich.—The Boston Symphony Orchestra, Dr. Karl Muck, conductor, paid its annual visit to Detroit Saturday evening, January 27, giving a Wagner program. A large and enthusiastic audience greeted the orchestra.—On Friday afternoon, January 26, Reinald Werrenrath, baritone, was the soloist at the concert given by the Detroit Symphony Orchestra, Weston Gales, conductor. He sang in his usual fine style and was recalled several times after each number.—Elena Gerhardt was the artist at the Hotel Statler morning musicale, Friday, January 26. Her program was made up entirely of German songs, which she sang in the artistic manner that has made her famous. She was ably assisted by Walter Golde at the piano.—Rudolph Ganz, pianist, and Albert Spalding, violinist, were the artists for the seventh concert in the Philharmonic series under the Devoc-Detroit management on Thursday evening, February 1. It proved to be a most satisfying concert because of its intrinsic musical worth and the fine artistry displayed.—Harriet Story Macfarlane, contralto, gave one of her delightful recitals here recently under the auspices of the Twentieth Century Club.

Fremont, Ohio.—The largest audience of the season enthusiastically greeted Thuel Burnham, pianist, at his recital for the Matinee Musical Club at the Auditorium, Tuesday afternoon, January 30. Burnham's distinct musical personality and splendid qualities of technique, touch, tone and interpretation proclaim him an artist in the highest sense of the word. His program was exceptionally well balanced. The MacDowell "Sonata Tragica" was played with great power and intense feeling. In contrast to this, was the Chopin berceuse. His performance of the MacDowell polonaise was enthusiastically received and such was the applause that he finally played a Spanish dance as encore.

Grand Rapids, Mich.—The Boston-National Grand Opera Company recently gave an excellent performance of "Faust," earning the hearty applause of an enthusiastic audience. Especial praise is due Maggie Teyte for her splendid singing and acting. A word of commendation also should be given Graham Marr for his fine delineation of the role of Valentine. Others in the cast were Dorothy Follis, Jose Mardones and Riccardo Martin. The orchestra under Fulgenzio Guerreri added much to the general excellence of the program.

Hartford, Conn.—On January 30, at Foot Guard Hall, Josef Hofmann was heard in recital. These concerts, under the management of George Kelley, have become a fixture in the musical life of Hartford, and even standing room is at a premium. Ysaye, Matzenauer, Alt-house and Alma Gluck are the artists who are to appear later in the season.—The Hartford Philharmonic Orchestra, Robert H. Prutting, conductor, gave its second concert for the season in Parson's Theater, January 25, with Pablo Casals as soloist. As in his previous appearance with the orchestra, the work of Mr. Kaufman, the new concertmaster, was noteworthy. Mr. Prutting has his musicians well in hand and definite progress is being made.

Los Angeles, Cal.—(See letter on another page of this issue.)

Miami, Fla.—Ignace Jan Paderewski gave a recital here recently before a capacity house. Mme. Paderewski sold a number of dolls afterward, also signed photographs of the pianist.—Albert Spalding, violinist; Loreta Del Valle, coloratura soprano, and Andre Benoist, pianist, will appear there on February 15.—The children's department of the Miami Musical Club gave a program of music and esthetic dancing on Saturday, February 3, in the auditorium of the Woman's Club Building.—Preparations are being arranged for the State musical contest to take place on February 17 in the Woman's Club auditorium. The Woman's Club will give a reception to visiting musical guests and there will be a convention on Monday morning, February 19.

New Bedford, Mass.—On January 2, Havrah Hubbard and Claude Gotthelf gave an operatic performance of Wagner's "Parsifal" for the New Bedford Woman's Club, and on January 23 they appeared with equal success in Febrier's "Monna Vanna," before an enthusiastic audience.—January 16, Maria Barrientos, of the Metropolitan Opera Company, and Carmine Fabrizio, violinist, appeared in joint recital at the New Bedford Theater. The singer created a most favorable impression by her splendid artistry.—Caroline Hudson Alexander gave a song recital for the Woman's Club on January 19, and was warmly received by a large audience.—The Boys' Glee Club of the New Bedford High School gave a minstrel performance on January 12.—The Cercle Gounod Chorus will sing "Hiawatha's Wedding Feast" on February 18, with Evan Williams as soloist. Olive Kline will sing a group of songs, and the Cercle Orchestra will furnish the accompaniment and play several instrumental numbers.

Omaha, Neb.—John McCormack shattered all records for attendance at musical functions at his recital on Tuesday evening, January 23, when he appeared as the fourth in the series of concerts given by the Associated Retailers. This popular artist sang with all the beauty of tone and clearness of enunciation which have made him famous. He was compelled to give many encores, which was to be expected. As usual, he was ably assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist.—The San Carlo Opera Company,

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headed by resourceful Fortune Gallo, has just concluded its third annual visit, with credit and success to all involved. "Aida," "Faust," "Tales of Hoffmann," "Cavalleria Rusticana" and "Pagliacci" were the works performed. The local public responded well to the appeal, filling the house for each engagement. Special mention should be made of the excellent work of Mary Kaestner, Salazar, Pietro di Biasi, Luisa Darlee and Stella Demette. Lucius Pryor was the local manager.—Katherine Kemp Stillings made her second public appearance as a violinist in this city, in a recital under the management of Evelyn McCaffrey. Her numbers included a sonata by J. B. Senallie and a suite of modern compositions by Tor Aulin. Artistic piano accompaniments were played by Mrs. L. F. Crofoot, one of the city's most accomplished amateurs and a sister of Frances Nash, the well known pianist.—The Diaghileff Russian Ballet gave performances recently, among the divertissements being Schumann's "Carnaval" and "Cleopatra."—On February 19 will occur the fifth and last number of the Associated Retailers' present series. On that occasion the Mendelssohn Choir, under the direction of Thomas J. Kelly, in conjunction with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will present the program.

Paducah, Ky.—Thuel Burnham, at his recital January 31, showed himself a pianist of remarkable qualities. His program included the Chopin and MacDowell polonaise. These numbers evoked the greatest applause of his audience. MacDowell's "Sonata Tragica" was performed with excellent effect. His Mozart playing is noteworthy for its beautiful finesse, and created a most favorable impression.

Philadelphia, Pa.—(See letter on another page of this issue.)

Portland, Ore.—On Sunday afternoon, January 28, the Portland Symphony Orchestra gave an interesting concert, which was greatly enjoyed by a large audience. A feature of the program was Mrs. H. H. A. Beach's "Gaelic" symphony.—Ambrose Thomas' "Mignon" was recently sung in English by the Portland Opera Association, made up of home talent. The principal roles were sung by Jane Burns Albert, Eloise Anita Hall, Katherine Linton, George Hotchkiss Street, Otto T. Wedemeyer, Harry Scougall and George Wilber Reed. Roberto Corruccini conducted. Jacob Kunzler is president of the opera association.

Richmond, Va.—Alma Gluck was enthusiastically received on the occasion of her song recital in the City Auditorium, January 23. She gave a varied and well chosen program, assisted by Anton Hoff at the piano. She was at her best in a group of Italian, German,

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Sacramento, Cal.—January 29 was the occasion of the 46th recital of the Saturday Club. Julia Culp was the soloist, with Conrad V. Bos at the piano. Mme. Culp is a splendid artist and she was in fine form upon this occasion. The next concert of the Saturday Club series will take place on February 15 with Frances Ingram, contralto, as soloist.

San Antonio, Tex.—The San Antonio Symphony Orchestra gave the second concert in the series of six in Beethoven Hall, January 18, Arthur Claassen, conductor. The program consisted of Dvorak's "New World Symphony" in E minor, the "Dream Music" from "Hänsel and Gretel," the suite from "L'Arlesienne" by Bizet, and the "Tannhäuser" overture. Mrs. Irvin Stone, lyric soprano, daughter and pupil of Mrs. L. L. Marks, one of San Antonio's prominent voice teachers, was the soloist, singing "One Fine Day" from "Madame Butterfly," accompanied by the orchestra. She also sang "Elegie" (Massenet), with cello obligato by Rafael Galindo, and "Yesterday and Today," by Spross. "Mighty Lak a Rose" was rendered as an encore.—At the conclusion of the regular business meeting of the San Antonio Musical Club a program was given by Ora Witte, soprano; Anita Daniels, violinist; Ethel Brown, pianist; Butler Knight, bass, and a paper read by Mrs. F. L. Carson, Mrs. H. Branham giving a brief sketch of De Beriot's life.—At the last regular meeting of the Tuesday Musical Club, a program on "Music of the Elements," in charge of Mrs. Nat Goldsmith and Mrs. Irvin Stone, was given by Leonora Smith, Marguerite Guinn, violin; Catherine Clark, La Rue Joffin, Mrs. Delphi Powell, piano; Mrs. Hugh Taylor, Mrs. Sylvester Gardner, Mrs. Fred Jones, soprano, and Agnes Donoho, mezzo-soprano. The accompanists were Mrs. Edward Sachs and Flora Briggs.—"St. Caecilia"

(Continued on Page 28.)

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"DAS RHEINGOLD" BEGINS ANNUAL RING CYCLE AT THE METROPOLITAN

De Luca Shines in Two New Roles—Anna Case Makes Successful First Appearance as Micaela—Tremendous Patriotic Enthusiasm at Sunday Night Concert

"Francesca da Rimini," January 31

This opera based on the Dante suggestion continues to be more or less cryptic in its libretto as adapted by Tito Ricordi from the drama by D'Annunzio. The motives are not set forth very clearly and the dramatic interest is of very fine texture, and occasionally one notes melody of an ingratiating sort, although such moments are extremely brief and not nearly frequent enough. The orchestration is at all times full of interesting details in color and counterpoint.

Of the interpreters, Mme. Alda carries her role of Francesca with authority and effect. She presents a fascinating figure in appearance, and embodies in her bearing and action the aristocratic atmosphere and poetical suggestion which should go with a delineation of such a character as Francesca. Vocally, Mme. Alda is a delight as always. Giovanni Martinelli is a picturesque Paolo in appearance, and puts much force and fire into his singing and his characterization.

Pasquale Amato, as the husband of Francesca, gives a striking portrayal. He always knows how to suit his voice to any desired emotion, or style of music, and his familiar mastery again was in evidence in the Zandonai opera. He made a powerful impression last Wednesday. The conducting of Giorgio Polacco furnished one of the high water marks of the evening in an artistic sense. It is safe to say that without the vital orchestral support which "Francesca da Rimini" is given by Polacco and his players, the work would make a comparatively flat impression here.

"Das Rheingold," February 1, Afternoon

The annual presentation of the Nibelungen Ring matinee performances opened on Thursday afternoon, February 1, with "Das Rheingold." Another sold out house greeted an excellent cast, demonstrating that New Yorkers enjoy



ANNA CASE,

Who appeared in "Carmen" on Friday evening with Caruso, De Luca and Farrar.

listening to the Ring in the order in which Wagner intended it to be given. With only two exceptions, the cast was the same as the previous performance of this work this season. These exceptions were Margarete Matzenauer, who sang the role of Fricka, sung at the other performance by Mme. Kurt, and Margarete Ober, who replaced Mme. Homer in the role of Erda. It would be difficult to imagine a more stately Fricka than Mme. Matzenauer, and when to the grace of her histrionic portrayal is added the opulent voice and remarkable beauty of tone which characterized her singing of this role, she might fittingly be termed the ideal. Mme. Ober made the most of her brief opportunity, lending an impressive dignity to her lines. Since the first appearance of Johannes Sembach in the role of Loge, two years ago, his work has never ceased to arouse the admiration of Metropolitan audiences. Both in voice and action he is Loge to perfection. Albert Reiss has been praised for his delineation of the role of Mime so often that it is difficult to add anything that has not already been said.

The two giants were Carl Braun and Basil Ruysdael. Mr. Ruysdael repeated his portrayal of the brutal Fafner, which he imbues with a most impressive barbarism. Mr. Braun's singing of the other giant conveyed the spirit of the uncouth lover of the charming Freia in his usual fine style. Freia herself was sung by Marie Rappold, and her singing was delightful. The beautiful tenor voice of Paul Althouse was well placed in the role of Froh and he acted the role with quiet dignity. Carl Schlegel was Donner and the important role of Wotan was entrusted to Herman Weil. Otto Goritz acted the role of Alberich with his usual fiendish excellence. Special commendation is due the three

Rhine maidens, Lenora Sparkes, Vera Curtis and Kathleen Howard, who sang and acted their respective roles with much charm.

Artur Bodanzky conducted the work with his usual skill, bringing out to the full the many beauties of the score and keeping his forces, vocal and orchestral, well in hand. There was nothing to break the continuity of the work, there being no intermission between the second and third acts, as is the case at the evening performances.

"Carmen," February 21, Evening

Bizet's ever popular "Carmen" drew an overflowing house on this evening. Enrico Caruso and Geraldine Farrar sang the chief roles, but the credit does not rest alone with them for the unusual presentation of this work. A good part of it is due the conductor, Giorgio Polacco, who not only conducted in a manner that brought out the fine details of Bizet's score, but under whose baton a performance was given that was as near perfect as it is possible to give. Giuseppe de Luca imparts to the role of Escamillo the fiery and flirtatious character that the role should have. Probably the best singing of the evening was that of Anna Case as Micaela. This is the first time that she has portrayed this role in New York. She not only gave to the character all that was intended, but her appealing, sweet voice was heard at its best. In the aria in the third act she did not sing the high B at the end, as is the usual custom of sopranos who sing this role. Miss Case has maintained that this note was unnecessary and gave a theatrical effect that did not harmonize with the character. The note is not in Bizet's manuscript and has in the past merely been added as a bit of display. Her justification was found in the applause that followed the aria and the general comments that were heard regarding her work. Anna Case's singing is full of beauty, and her acting showed a complete understanding of the intentions of the composer. Lenora Sparkes, Rita Fornia and Leon Rother sang and acted the respective parts of Frasquita, Mercedes and Zuniga with good results, while the other members of the cast were Robert Leonhardt, Angelo Bada and Mario Laurenti.

"Trovatore," February 2

The performance of Verdi's oldest favorite was featured by the appearance of Giuseppe de Luca in the role of the Conte di Luna. He assumed the part at only a few hours notice to accommodate Mr. Gatti-Casazza, taking the place of Mr. Amato, who is ill. Once again in springing into the breach, he proved not only his splendid art but also his unusual musicianship. The Conte di Luna had not been included among Mr. de Luca's roles for the last twelve years, and then he had sung it during only one season at Rome, but he took over the part with no rehearsal and carried it through splendidly in every respect. The famous aria, "Il Balen," was an example of the splendid vocal work according to the best Italian tradition, and he received a prolonged round of applause, which would have called for an encore had one been permitted by the Metropolitan rules.

Claudia Muzio repeated the impressive, both vocally and histrionically satisfying presentation of Leonora, which she has already offered here. This artist grows in favor with every performance and deservedly, for there is no artist on the stage today who excels her in the rounded and finished art of her work. Martinelli was in fine voice as Manrico and sang well. Mme. Ober was the unsatisfactory member of the cast, her unpleasant and unfinished vocalism being especially noticeable in contrast with the splendid singing of the Italian members of the cast. Mr. Polacco conducted as he always conducts these old works, with the same attention, finish and care as if they were the greatest novelties, something which adds greatly to the value of the performance.

"Le Nozze Di Figaro," February 3, Afternoon

Artur Bodanzky led a most praiseworthy performance of Mozart's opera on Saturday afternoon. Margarete Matzenauer's portrayal of the Countess role was one that left a lasting impression of her art. It has been said that the oftener one hears Mme. Matzenauer the stronger this impression becomes. She was in very good voice and she imbued in the role the rich vocal resources which always seem to be at her command. Giuseppe de Luca made a capital Figaro and his polished singing deserves a word of praise. De Luca is another one of those artists upon whom the public seems able to depend for invariably good vocal work, and everything he undertakes shows the efforts of a finished artist. Geraldine Farrar, as Cherubino, was in much better voice than on the previous Thursday, when she appeared in the role of Carmen. Odette le Fontenay, as Barbarina, gave a very satisfactory portrayal of that role, as did also Kathleen Howard as Marcellina. Adamo Didur gave an exceptional portrayal of the Count. Frieda Hempel, in glorious voice, sang the role of Susanna and repeated the success she has enjoyed in every role she has undertaken. Her splendid acting, her smooth phrasing and her lovely tones brought her the ovation that she deserved. Her striking delineation of the character left nothing to be desired. In Frieda Hempel we have an artist who not only knows how to sing, but who acts delightfully the parts that are assigned to her. Other members of the cast were Pompilio Malatesta, Albert Reiss, Robert Leonhardt, Max Bloch, Phyllis White and Giuseppina Mazza.

"Magic Flute," February 3, Evening

Mozart's ever popular opera, "The Magic Flute," received another presentation at the Metropolitan Opera

House on Saturday evening, February 3, with the following cast:

Sarastro	Carl Braun
Queen of the Night	Mabel Garrison
Pamina	Melanie Kurt
First Lady	Vera Curtis
Second Lady	Marie Tiffany
Third Lady	Lila Robeson
First Youth	Lenora Sparkes
Second Youth	Odette Le Fontenay
Third Youth	Sophie Braslau
Tamino	Jacques Urlus
The Speaker	Carl Schlegel
First Priest	Albert Scholl
Second Priest	Julius Bayer
Papageno	Otto Goritz
Papagena	Edith Mason
Monostatos	Max Bloch

Mabel Garrison, who was in excellent voice, again appeared as Queen of the Night, singing her two difficult numbers with much charm. The other members of the cast did their share in making this performance



GIUSEPPE DE LUCA, AS FIGARO IN "LE NOZZE DE FIGARO."

a noteworthy one. Paul Eisler conducted with authority and finish. The audience was large and enthusiastic.

Sunday Evening Concert, February 4

An unexpected feature of the Sunday night program at the Metropolitan was the playing of Victor Herbert's "American Fantasy," an extra number added by Conductor Hageman in view of the recent political events, too late to appear on the program. Following it was an outburst of applause as seldom, if ever, has been heard within the walls of the Metropolitan. The Fantasy ends with "The Star Spangled Banner." The crowd rose to its feet as one man at the close of the pandemonium of shouts, hand clap-



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CLAUDIA MUZIO, AS LEONORA IN "TROVATORE."

ping and cheers. It was a bright idea of Conductor Hageman, the interpolation of this number, and the audience appreciating it called him back numerous times after its performance. But to show its fairness of mind there was splendid applause for Johannes Sembach, who came out immediately afterward to sing the Prize Song from the "Meistersinger." He received applause, which he well deserved, for he gave a splendid performance of it. Kathleen Howard took Sophie Braslau's place as the other soloist from the company. The guest soloist was Josef Hofmann, who played the Chopin E minor concerto and a group of shorter Chopin pieces.

"Tristan and Isolde," January 30, Brooklyn Academy

A rather indifferent audience filled the Brooklyn Academy of Music on Tuesday evening, January 30, to hear "Tristan and Isolde."

Johanna Gadske as Isolde was by far the most successful singer in the entire cast. Her singing was brilliant and full of fine feeling; her acting of a superior nature. Perhaps one of the most effective moments of the entire performance was when she signaled to Tristan with her veil. It actually seemed to float in the air with the rhythm of the music. Mme. Gadske has lost none of her popularity and was recalled a number of times.

Mme. Ober, Jacques Urlus, Otto Goritz and Carl Schlegel went through their roles without making them particularly brilliant. Bodanzky conducted.

Elena Gerhardt's Noble Art

At the first of her two "Intimate Song Recitals," held at the Comedy Theater, Friday afternoon, February 2, Elena Gerhardt held her hearers spellbound with her pure, perfectly controlled voice and her superlative art of interpretation. The singer was in rare form and as a result her program of Schubert, Schumann, and Brahms Lieder represented to the audience a wealth of tonal delight and moving emotional experience. Sincere, whole souled, sensitive and musically masterful, Elena Gerhardt is a positive joy as a vocal artist in concert song. Although only two songs by Schumann were repeated, many of the others could have shared the same distinction had the artist deferred to the wishes indicated by the applause. Extra numbers were added by her generously.

CLARA SCHUMANN AND OUR AGE

By Yolanda Méré

These lines are merely an echo of a spirited and friendly impromptu debate which not so long ago took place between some prominent pianists. The question discussed was: "Where is the Clara Schumann of our age?" The consensus of opinion seemed to be that this age has no Clara Schumann of its own.

In trying to reason out why our musical world has not succeeded in producing Clara Schumann II, it was agreed that one of the first causes for her absence was the fact that this age has no Robert Schumann. Several of us also were of the opinion that a Clara Schumann would not have been possible without a Clara Wieck.

All those who are well acquainted with Clara Wieck's early life no doubt will agree that this high priestess of the pianistic art seems to have been chosen for her role through the grace of the gods. Every circumstance was in her favor. Her father, a good musician, gave the child a solid musical foundation, without forcing her splendid talent. When at the age of nine, little Clara appeared publicly in the Hummel and Mozart concertos, with orchestra accompaniment, her's was not a child's parrotlike performance, but that of a tiny thoroughbred musician fully conscious of the exact musical value and musical significance of the compositions she interpreted.

The child was jealously guarded by a father whose first and last ambition was not merely to wring from the little one's talent much needed fortune, but to make certain that every available opportunity had been given her toward completing her musical studies in the fullest sense of the word.

Years were spent with the best masters studying the great orchestral works, orchestration, and all phases of theory and harmony. The young artist developed a musical intellect such as could grasp and express the loftiest thoughts of the masters. Add to this a sensitive musical soul and it will be seen readily how carefully was the preparation of this musical seer. For such she was.

The greatest successes did not serve to blind either the father or child. Father Wieck anxiously shielded the little artist from all that might have stunted her musical vision, and cast shadows over her character.

Evidently commercialism was not in such full sway then as it is in our age, for it will not be overstating when I say that nowadays more good young musical talent is undone than helped to success by over ambitious and sadly ill informed (and often money hungry) parents and friends. Look about in the musical world today and see which prodigy's father would express such fears as Father Wieck did at the time he saw his child in the seventh sphere of success: "I am very anxious that all these honors and gifts of distinction may have an evil influence on Clara. Should I ever observe anything detrimental I will at once pack up, and leave for home, for I would not exchange Clara's lack of worldly ambitions for all honors and riches." These were Wieck's words when his child was the pet of the musical world and all royal courts.

Long before Clara Wieck was married to Schumann his influence over her artistic development must necessarily have been great and telling. To use Heller's words: "He was to her like the father to his daughter, like the bridegroom to the bride, like the master to his pupil, and like the Prophet to the faithful."

Such a marriage as the union of these two supreme artists and beautiful characters never has been recorded in musical history. The silent and reticent Schumann verily used his wife's art as the mouthpiece for his own messages. She was the only one at that time who truly understood his lofty musical thoughts, and inspired by their sincerity and wonderful intellect, is it any wonder that with this plus her own matchless art, Clara Schumann was able to go forth and give the musical world the best and noblest within the reach of a musical human being? One could quote pages of tributes from the greatest music masters of her time, and yet the tale would not be told. A humorous incident at the Vienna Court clearly illustrates how reticent Schumann was, and how utterly unselfish in helping his wife to the greatest of successes. After being introduced to one of the noble dames as "Clara Wieck's husband" the lady in waiting took pleasure in a conversation with the celebrated artist's husband. Among other things she asked: "Are you, too, musical?" There is no record of Schumann's reply. The great composer and litterateur gave everything of the best to his artist mate, and asked for no worldly recognition.

Fate's crushing blows fell upon Clara when Schumann's brilliant mind was enshrouded in perpetual darkness, but even through the ensuing sorrows and bitterness he helped his wife to become a loftier and more powerful artist.

On October 24, 1878, she played to the greatest audience that ever has assembled in the Gewandhaus at Leipzig. This concert was given in celebration of her fiftieth anniversary on the concert stage. Such deep and heartfelt jubilation and gratitude as went out toward Clara Schumann on that occasion rarely have fallen to the lot of any artist. Her departed mate's own words came to the minds of many who saw and heard her on the historical evening: "Others write poetry, but Clara is a poem."



CLARA SCHUMANN.

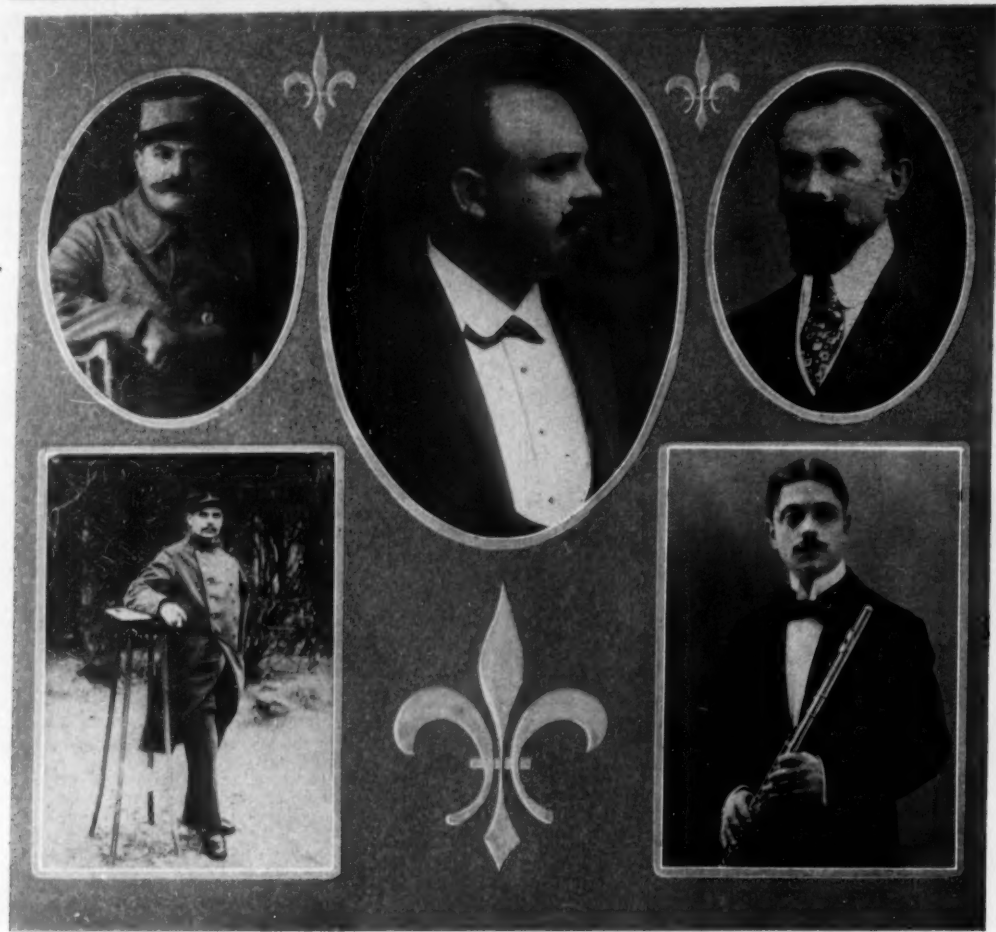
mann on that occasion rarely have fallen to the lot of any artist. Her departed mate's own words came to the minds of many who saw and heard her on the historical evening: "Others write poetry, but Clara is a poem."

Is it any wonder, then, as I have said, that the gods chose Clara Wieck to become Clara Schumann, and as such take a place all her own in the temple of music?

Mae Hotz in Delightful Recital

Before a well filled house, Mae Hotz, soprano, gave a song recital in Witherspoon Hall, Philadelphia, Monday evening, January 29. Endowed with a voice possessing exquisite lyric soprano qualities, Mrs. Hotz sang with an ease and grace that at once indicated true art plus a firm grasp of the mental essentials necessary to high idealistic attainment. Of a warm and flexible nature, the voice of the soloist was at the same time fresh and of fine vibrant quality. Moreover her absolute and free command of tonal volume in the poetic numbers rendered, merits particular commendation. All this conjoined to much personal charm and the absence of pose, contributed to make the endeavors of the soloist rank among the best vocal concerts of the season. At the conclusion of each selection the pleasure of the audience was amply attested by outbursts of sincere applause, two selections having to be repeated.

The concert was under the efficient direction of David Dubinsky. Her program included songs of Mozart, Handel, Paradies, Schubert, Schumann, Franz, Liszt, Massenet, Decreus, Campbell Tipton, Marion Bauer, Cyril Scott, Cadman and Whelpley.



THE DIRECTOR AND SOME OF THE SOLOISTS OF THE BAND FROM THE TRENCHES.

(Above, center) Conductor M. E. Koch, first prize of the Conservatoire, member of the Society of Authors and Composers, director of the orchestra of the grand summer concerts at the Botanical Gardens, Paris, and at the Palais de Glace. (Left) Monceaux, saxophone, professor at Valenciennes, awarded the military medal and the Croix de Guerre. (Right) Thesin, professor at the Conservatory of Nancy, solo trumpet in the municipal opera, Nancy. (Below, left) Espriet, bass tuba, lost his left arm in the war, awarded the military medal and the Croix de Guerre. (Right) Laurent, solo flute, first prize of the Conservatoire, artist of the grand concerts at Monte Carlo.

Band From the Trenches

(Continued from Page 5.)

Société des Auteurs et Compositeurs de France, and Chef d'Orchestre Jardin d'Acclimatation. Among the list of players which has just been received, but which does not include all of the sixty instrumentalists, are the names given below. Besides these artists two vocalists of reputation will be an especial feature.

Perret (tambour), Opéra et de la Société des Concerts; Milice (first bugle), 1st Prix du Conservatoire et artiste du Band d'Exposition à San Francisco, 1915; Leteneur (timbalier), pianiste de l'Opéra et de la Société des Concerts du Conservatoire de Paris; Espriet (tubor), Médaille Militaire, Croix de Guerre, Blessé sur le front, Mutile du bras gauche; Hansotte (trombone), 1st Prix du Conservatoire et de l'Opéra; Monceaux, Croix de guerre, Médaille Militaire, Professeur, Valenciennes; Abdon Laus (bassoon), soloist, concerts Secchiari, soloist, concerts des Champs Elysées,

Across the Country

(Continued from Page 25.)

(Stehle) was given by the San Antonio Liederkranz and its Auxiliary Ladies' Chorus, under the direction of O. W. Hilgers. The soloists were Mrs. W. V. Dielmann and Hilda Wagner, sopranos; Mrs. O. W. Hilgers, alto; Ed. Jud, tenor, and C. W. Meyer and Leo M. J. Dielmann, basses.—At the Twilight Musicales, given in Madison Square Presbyterian Church, the program was rendered by the Tuesday Musical Auxiliary Chorus, Charles Cameron Bell, director. Compositions by Roberts, Carl Hahn and Handel were sung, the accompaniments being played by Mrs. Edward Sachs at the piano and Mrs. James Todd at the organ. The Tuesday Musical Octet, Mrs. Edward Sachs, pianist leader, played nocturne, No. 3 (Liszt), and "The Last Dream of the Virgin" (Massenet), with an incidental violin solo by Marguerite Guinn. Frederick Kino and Mrs. James Todd, organists, played compositions by Noble and Waring. Marguerite Guinn, violinist, also participated.

St. Louis, Mo.—(See letter on another page of this issue.)

San Diego, Cal.—The members and guests of the San Diego Music Teachers' Association held a high jinks and banquet at Hotel Sandford here recently. The event was a tremendous success.—Ernestine Schumann-Heink has purchased a house here for a town residence. The house was built by a well known stock broker of Wall Street and is equipped with a dainty pipe organ.

Syracuse, N. Y.—Announcement has been made that a petition had been presented to the Common Council of Springfield, Mass., for the appointment of Charles M. Courboin, organist of the First Baptist Church of this city, as municipal organist of Springfield for the coming year. The situation has been carefully considered in the Massachusetts city and it is believed that the matter will soon be closed and Mr. Courboin become the city organist at Springfield. The proposition as made by Mr. Courboin calls for a series of twenty recitals to be given on alternate weeks for ten months of the year, July and August excepted, on the great

Remplacement Militaire à l'Orchestre de l'Opéra; Thesin, Professeur du Conservatoire de Nancy et Trompette Solo en Theatre Municipal de Nancy; Lejeune (contrabasse), Concert Jardin d'Acclimatation; Acchart (basse solo), Secrétaire de la Célèbre Fanfare de la Sirène de Paris; Kieffler (basse solo), Grand Concert Jardin d'Acclimatation; Hannise, cymbalier de l'Opéra; Monnidon, 1st Prix Conservatoire, trombone soloist, Opéra, Paris; Jean Jassee, Grand Concerts, Jardin d'Acclimatation; Brissy (1st piston), 1st Prix Conservatoire, Paris; Fabre (saxophone), Grand Concerts, Jardin d'Acclimatation; Laurent (flutist), 1st Prix Conservatoire, Grand Concerts de Monte Carlo; Niclet (saxophone), Jardin d'Acclimatation Concerts; Decellier (1st clarinet), Ex-soloist Grand Concerts, Aix; Gutton (petite clarinet), Jardin d'Acclimatation; Coyaux (clarinet), Opéra; Noël (contrabasse), Opéra; Lefrene, Garde Republicaine, Professeur du Conservatoire, soloist de l'Opéra, clarinet; Fouton (piston), Cornet Soloist de l'Opéra, Professeur du Conservatoire, Ex-soloist, Garde Republicaine; Lachanaud (trumpet soloist), Opéra, Ex-trumpet solo Garde Republicaine; Antier (second trumpet), Garde Republicaine; Pelessier (clarinet soloist), Garde Republicaine; Pellegrin (oboe soloist), Garde Republicaine; Giannelli (trombone), 1st Prix Conservatoire de Rome, 2nd Chef de l'Armée.

municipal organ. The recitals would be open, of course, to every one, the plan being to issue transferable season tickets for the twenty recitals at the nominal price of \$1.50, so that if the entire hall which seats 4,000 should be sold out it would bring in a revenue of \$6,000 a year with which to maintain the recitals. The acceptance of this work, should the plans be carried through as contemplated, would not necessitate Mr. Courboin's leaving Syracuse but he would doubtless find it necessary to give up some of his teaching work.—David and Clara Mannes gave a delightful recital, January 3, at the Onondaga before the Morning Musicals. Their program included the Brahms sonata in G major, and the sonata in A major of César Franck. The work of both artists was highly praised by the local press and by the large audience which was in attendance.—Alexander Bloch, the violinist, was the guest-artist at the Morning Musical recital on January 31. He gave, among other numbers, the Mendelssohn concerto in E minor, and was heartily encored. Mrs. Bloch acted as his accompanist. Local artists appearing included Bertha E. Becker, harpist; Mrs. G. Griffin Lewis, Mrs. Louis Stolz and Florence Colton Benham, vocalists, and Jeannette Kilsheimer, pianist.—A meeting and recital of the Salon Musical Club was held at the home of J. Frank Durston on February 2, and an excellent program was enjoyed. Visiting artists were Mrs. Horace Seeley Brown and Mary Kernan, from Utica, where they are prominent in the work of the B Sharp Club.—A native Syracusan who is making a name in concert circles is Lois Brown, the pianist. She has been giving recently an extensive recital tour in the Middle West with some hundred engagements booked in a six months' tour.—A number of noted artists are to appear in this city within a short time, among them being Julia Claussen, the mezzo-soprano, who will appear with the University Chorus, Prof. Howard W. Lyman, conductor, at the Empire Theatre on February 7 under the auspices of the Salon Musical; Leo Ornstein, pianist, who plays before the Morning Musicals on February 15, and Alma Gluck, soprano, on March 5 under the auspices of the Salon Musical.—Prof. Harry L. Vibbard, head of the organ department in Syracuse University, has returned from a trip to Macon, Ga., where he was heard in a recital at Wesleyan College.

Wichita, Kan.—The Forum All Star Series, under the management of Merle Armitage, presented Rudolph Ganz on January 26 to a sold out house. Ganz has played here before, but never with as favorable a result. His intellectual gifts were accentuated this time even more than in the former appearance, and his technique proved his mastery of the keyboard.—Christine Miller, contralto, made her first appearance here recently at the Crawford in the Wichita Chorus Course. She sang a finely rounded program and proved all that has been said about her throughout the country as an artist of first rank, a recitalist who holds her audience and graciousness indeed.—Roderick White, violinist, gave the second of the Innes Tea Room series, assisted at the piano by Fanchon Easter. Mrs. Edward MacDowell was heard in this series on Friday, February 2. This course is under the direction of Merle Armitage, who is very successful in his work here.—Theodore Lindberg, president of the Wichita College of Music, has gone to Arizona for an indefinite stay. Otto L. Fischer will assume the management of the school during Mr. Lindberg's absence. He will also conduct the school's orchestra. H. M. Howison will be the business manager of the school.—Harry Evans has enlisted the services of Emma Narnsdollar (a former pupil of his) as assistant voice instructor at the Evans studios.—On January 27, Mr. and Mrs. Lucius Ades presented a joint program at the Saturday Afternoon Musical Club.—Marcia Higginson is studying with McBurney, of Chicago, a vocal instructor.—Miriam Payne, soprano, and June Shiplon, contralto, gave their graduate recital recently at the residence of Mrs. Jetta Campbell-Stanley.—The Wichita Symphony Orchestra will give a program this month. Since the Sunday concerts have been discontinued the orchestra has been practically non est, though rehearsals are to be continued under Otto Fischer for the announced February concert.

Winnipeg, Canada.—The Women's Musical Club meeting of January 29 was devoted to "Music Having Reference to Childhood." Songs relating to that phase were sung by Miss E. Knowles, Mme. McAdam Murray and Mrs. G. Pringle. Instrumental numbers were given by Flora Matheson, a young pupil of George Rutherford, Mary Robertson and Freda Frederickson. The string orchestra under the direction of John Waterhouse did some good work in a "Minuet" by Bobzoni.—Under the auspices of the Great War Veterans an excellent concert was held here recently, James Benning, directing. Those participating in the program were Mesdames E. M. Converse, Edith Lever Fauss, E. Eames, the Knox Church Male Quartet, Herman Douglas, Dabiason Thomson, Bartley Brown, Syd Barnes and John Waterhouse.

Novae and Schelling, Soloists With Philharmonic—Capacity Houses at Each Concert

"All seats sold," in the lobby of Carnegie Hall, New York, indicated the degree of popularity of the Friday afternoon, February 2, and the Sunday afternoon, February 4, programs of the New York Philharmonic Society, Josef Stransky, director. Guiomar Novae, the young and brilliant Brazilian pianist, was the soloist of the first and Ernest Schelling at the second.

Miss Novae played the concerto in A minor, op. 16, for piano and orchestra (Grieg). She possesses a technique which responds well to her big interpretative sense. She disclosed throughout reliable musicianship, a fine sense of rhythm, and a tone of remarkable purity. In this case the Southern temperament understood well the mood of the Northern composer. The young pianist must have felt pleased with the abundance of applause which followed her playing.

The Friday afternoon program contained a novelty, Widor's symphony No. 3 in E minor, for organ and orchestra, given for the first time in New York. Charles Gilbert Spross was at the organ. The symphony contains two movements, an adagio and allegro in E minor and vivace in E minor and major. It is unusual in form and contains a wide variety of tempi. Widor is said to be the foremost of French organists, and is perhaps best known by his organ symphonies. The other numbers on the program were the César Franck symphonic poem, "The Wild Huntsman" and Chabrier's "España" rhapsody for orchestra.

Mr. Schelling played the Schumann concerto in A minor, op. 54, for piano and orchestra, and throughout the reading gave evidence of superior technical facilities, clearness of interpretation and splendid taste. His was a very enthusiastic reception, and he was recalled to the stage several times at the conclusion of his number.

In the lovely orchestration of the Schumann concerto, the Philharmonic musicians brought out all the beauties of the score. In the Weber overture, "Oberon" (which opened the program), and the other numbers, the Mendelssohn from "A Midsummer Night's Dream" and the Tchaikowsky fifth symphony in E minor, the symphonic harmonies and melodies with Mr. Stransky's baton were employed in that convincing manner which always brings out bursts of applause from the big Philharmonic audiences.

Sarto for Macon Festival

Andrea Sarto has been engaged for the Macon (Ga.) Music Festival which will take place during the week of March 25 to April 5. Mr. Sarto will appear on several programs with other prominent artists, and as this will be his first engagement in the famous Southern city his singing is sure to attract attention, and his jovial and pleasing manner is bound to appeal to those with whom he will come in contact. Following this, Mr. Sarto will give a number of recitals prior to the Newark Music Festival in May, where he is to be the associate of Mary Garden on the evening devoted to operatic music. Last week Mr. Sarto sang in Williamsport, Pa., and Arlington, N. J., as well as twice in New York City.

Auguste Bouilliez Acquired by Cosmopolitan Opera Company

When the Cosmopolitan Opera Company opened its New York season last Monday evening, February 5, at the Garden Theatre with "Carmen," the excellent work of Auguste Bouilliez in the role of Escamillo, aroused particular interest. Mr. Bouilliez was formerly one of the principal baritones of the Covent Garden, London, and for a number of years he was one of the most highly valued members of the Theatre Royal de la Monnaie, of Brussels. Nor is this his first American engagement, for as a member of the Boston Opera Company, he gained many friends and admirers. Not only has Mr. Bouilliez achieved success in such standard operas as "Boris Godunoff," "Faust,"



AUGUSTE BOUILLIEZ,
Principal baritone with the Cosmopolitan Opera Company.

"Samson and Delilah," "Pelleas and Melisande," etc., but his singing of such unfamiliar operas as d'Indy's "L'Etranger" was such as to arouse the enthusiastic praise of the composer. In speaking of his various successes, the press of England and Belgium unite with that of America in praising his art. His "vivid and sympathetic" interpretations, his "intensely moving" portrayals, the "sonorous beauty" of his voice, with its "resonant and luscious" quality, "animated acting," all are the subject for extended praise by the papers.

Bonnet at the Guilman Organ School

Joseph Bonnet, the distinguished French organist, will give a private organ recital before the students of the Guilman Organ School, and members of the Alumni Association, New York, next Monday afternoon, February 12. The program will be devoted entirely to selections from the works of Johann Sebastian Bach, and will be played from memory as are all Mr. Bonnet's programs. In the evening the Alumni Association will tender Mr. Bonnet a banquet at the Hotel Knickerbocker, which will be attended by a representation from the French Government, and prominent citizens.

Mr. Bonnet has been for several years honorary vice-president of the school, as a friend of Dr. Carl since the time of his obtaining his Premier Prix at the Paris Conservatoire.

At Mr. Bonnet's recital in Aeolian Hall, the following day, February 13, the Guilman School will attend in a body.

Next Sunday morning the music at the Old First Church

will be selected from the works of Mr. Bonnet and will include an "Ave Maria," to be sung for the first time here.

Gauthier-Roshanara Recital

At the unique recital given at the Comedy Theater, on Tuesday, January 22, Miss Gauthier opened with a group of Canadian folk songs, in which she had the assistance of a male quartet. Without doubt one of the most interesting features of the recital was the group of Japanese and Malay folk songs, which the singer interpreted in a manner which bespoke her knowledge of this particular phase of singing. Miss Gauthier's voice is of a lovely, rich quality; she uses it well and with considerable degree of taste. An attractive appearance added to her pleasing personality, helped to make her a singer of more than the usual interest. Roshanara, an Oriental dancer, appeared in some dances of the East, in which she was delightfully graceful.

Marguerite Arnemann Song Recital

Assisted by Karl Barleben, violinist, Marguerite Arnemann, soprano, whose sole instructor has been Madam Kirpal, gave a recital at the Astor Gallery, February 5. Notwithstanding the storm of the day, an audience of good size gathered at the Astor Gallery to hear her, and from the size gathered to hear her, and from the applause she received, the young soprano must feel greatly

achievement. Of her first group of songs Bemberg's "Chanson des Baisers" brilliantly sung, and Chaminade's "Summer." Both showed improvement in style since last year. Recalls followed. Really charming was Miss Arnemann in Gounod's "Serenade," which won her an encore, and the high B and ease of vocalization in Weil's "Spring Song" made it noteworthy, Mr. Barleben playing excellent obligat-



MARGUERITE ARNEMANN,
Soprano.

tos. Here she had to sing an encore. Later she sang "Liete Signor" and the "Tannhäuser" aria, with surprising mastery of these extreme styles. Songs by Dell'Acqua, Arne, Willeby and Woodman concluded her numbers, and brought her rounds of applause, for her voice is high, clear and sweet, well deserving development. She was given beautiful floral offerings.

NEW RECORDS

On Monday, February 5, seven days before his Recital at Carnegie Hall, New York (Sunday February 11) every seat in the house was sold including four hundred on the stage.

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CHICAGO TO HAVE \$5,000,000 OPERA HOUSE?

Stock Offers Mahler's Fourth Symphony Again With Marcella Craft—Ballet Russe in Matinee—Flonzaleys Present New Work on Last Program—Two Friedberg Artists Heard for First Time—Proctor Re-engaged With Minneapolis Orchestra—Matzenauer's Recital Date Changed—Haydn Choral Society Sings Seldom Heard Handel Oratorio—Artists Endorse William Boeppler—Orchestra's Sixth "Pop"—Thomas J. Kelly Still Conducts Community Singing—John J. Hattstaedt in Florida—Chicago Artists' Activities

Chicago, February 3, 1917.
It has been reported that a number of wealthy Chicagoans are contemplating the erecting of a new opera house, costing \$5,000,000 on the North Side, facing Lincoln Park. The proposed new home for opera, it is said, will eclipse even the marvelous opera house in Buenos Aires. This enterprise has been under consideration, it is said, since it was thought the Auditorium would be torn down in 1915, when the existing lease expired. The plan was not abandoned, however, when the lease was renewed.

Craft With the Chicago Orchestra

As last season, Marcella Craft was the chosen soloist for the Mahler fourth symphony and the finale of Strauss.

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Thomas J. Kelly

"Salome," when the Chicago Symphony Orchestra presented those items on its sixteenth program last Friday afternoon and Saturday evening. In these Miss Craft accomplished affects that were admirable indeed and her musical intelligence was further accentuated than at her appearance here last season. She also sang the "Ave Maria" from Verdi's "Otello" and two songs—"Die Heiligen Drei Könige aus Morgenland" and "Ständchen" by Strauss with telling results.

Besides the alluring Mahler fourth symphony, Frederick Stock had inscribed on his program the Sinigaglia overture, "Le Baruffe Chiozzotte" (which proved a most attractive revival; it has not been included on these programs in five years), "On the Shores of Sorrento," from Strauss; fantasia "Aus Italien" and the "Dance of the Seven Veils," from the same master's "Salome." Though each was played by the orchestra men under Stock's leadership with spirit and effect, the performance given the "Dance of the Seven Veils" was the most artistically finished of the entire program. It was remarkable indeed.

Two Neumann Concerts Cancelled

Both of F. Wight Neumann's attractions announced for last Sunday afternoon were cancelled on account of the incapacity of the recitalists. Georgia Kober, as recently announced, met with an unfortunate accident and her piano recital has been postponed indefinitely, but Mme De Lima, whose illness prevented her appearance on this occasion, is announced to sing here on March 18.

Flonzaleys Offer Season's Last Program

The last program of the season of the Flonzaley Quartet, presented at the Playhouse, Monday afternoon, under Wessels and Voegeli, contained the Mozart quartet in D major, a suite for two violins by Emanuel Moor, Bach's

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cello suite in E flat major and the andante cantabile and scherzo from Tchaikowsky's D major quartet. The Flonzaleys understand all that goes to the making of perfection of ensemble and thus the quartets were pieces of rare musical art. The Moor suite for two violins lacks inspiration and proved unimpressive.

Ballet Russe

The Diaghileff Ballet Russe came to Chicago last Sunday afternoon for one matinee at Cohan's Grand Opera House. No tickets were received at this office and hence no review appears.

Leila Holterhoff's First Chicago Appearance

Before one of the largest audiences that has gathered at the Ziegfeld Theater this season, Leila Holterhoff, soprano, offered her first Chicago recital Tuesday morning. From the first number the singer won her listeners, who gave evidence of the pleasure derived by bestowing upon the recitalist abundant applause. A delightful singer is Miss Holterhoff, possessed of a soprano of light, though charming quality, which she guides carefully. Of the numbers heard, the recitalist seemed most happy in the three Grieg selections—"Ein Schwan," "Solveig's Lied" and "Im Kahne," her renditions of which won her veritable plaudits. The Strauss "Voce di Primavera," too, was most convincingly set forth and the soprano was no less attractive in the French group by Duparc, Huc, Hahn and Delibes, which followed. Miss Holterhoff's debut here was a very favorable one and presaged well for other appearances in Chicago.

Warren Proctor's Return Engagement With Minneapolis Orchestra

So great was the success won by Warren Proctor in a recent engagement with the Minneapolis Symphony Orchestra that he has been engaged for a return date with this organization on March 25. With the close of the Chicago Opera season this popular young tenor is filling a number of concert engagements, chiefly through the Middle West and South.

Bauer's Recital

A meager gathering assembled at Orchestra Hall, Tuesday afternoon, when Harold Bauer presented a program of "Music of Today." Most of the works, including such composers as Schönberg, Debussy, Royce, Scriabin, Cesar Franck, Laparra and Moussorgsky, were new to Chicago.

Haydn Choral Renders "Judas Maccabeus"

H. W. Owens directed the Haydn Choral Society of 150 voices and thirty members of the Chicago Symphony Orchestra in a performance of Handel's "Judas Maccabeus," Tuesday evening, at Orchestra Hall, before a numerous and enthusiastic audience. The Society had the assistance of Lucille Stevenson, soprano; Barbara von Heilmanwait, contralto; Edward W. Atchinson, tenor and Robert Ball, bass, as soloists. Under Professor Owens, the founder and conductor, the Haydn Choral Society won highest honors at the International Prize Singing Contest at the Panama-Pacific Exposition in San Francisco. The

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results obtained on Tuesday evening were, as far as the choristers were concerned, highly satisfactory and to Professor Owens much credit is due for his diligent and careful training. He had his choristers at all times under control and thus they delivered the oratorio with spirit and enthusiasm, evoking considerable applause from the listeners. Salient points in the work of the Society were good tone, balance and beautiful shadings.

Of the soloists the tenor seemed most successful. However, the choice of soloists proved unfortunate. Nor did the thirty members of the orchestra give of their best. Under the direction of a conductor other than their own the orchestra men are lost. At least such was the case with the thirty who assisted at this concert. The organist, too, Harris R. Vail, was lost in the second part of the oratorio and came in too soon.

Della Thal With American Symphony Orchestra

Sunday afternoon, February 11, Della Thal, the well known Chicago pianist, will play in conjunction with the American Symphony Orchestra, Glenn Dillard Gun, conductor, at the Carter Harrison High School. These affairs are being given on Sunday afternoons at the different schools under the auspices of the Civic Music Association and the Board of Education.

Rafael Navas in Chicago

On his return from the East to his duties in Wichita, Kansas, Rafael Navas, the popular teacher and pianist, stopped a few hours in Chicago this week.

Date of Mme. Matzenauer's Recital Changed

Margarete Matzenauer, prima donna soprano of the Metropolitan Opera Company, whose sensational success with the Chicago Opera Association, as Isolde, will be recalled by the many people who heard her, is to give a song recital under the direction of F. Wight Neumann, Sunday afternoon, February 18th at Cohan's Grand Opera House, instead of Sunday afternoon, February 25th at the Illinois Theater. Egon Pollak, the popular conductor of German operas in Chicago, will be the accompanist.

Another Student From William Clare Hall Studios Winning Success

Another exponent of the William Clare Hall method who is fast making a place for herself, by reason of her beautiful voice and musicianly work is Jane McConnell. Not long ago she sang in "The Messiah" at Mason City, Iowa, and was immediately engaged for a return recital for one of the wealthy women of the city. She also gave a joint recital with Mrs. H. H. A. Beach, the composer, singing the latter's song before the Lake View Musical Society and later Mrs. Beach sent for her to give another program at Northwestern University School of Music. Miss McConnell is soloist at the Lake Forest Presbyterian Church, and has a number of important engagements for this season.

An Appreciation of Charlotte Mapes

Musicians and artists of this city will join in sympathy for Mrs. Richard Douse, whose sister Charlotte Mapes, for several years secretary and manager of the Walter Spry School of Music died suddenly on Sunday morning, January 28, after a few hours illness.

A woman of magnetic personality, possessing a keen insight in matters musical and artistic, Miss Mapes was a distinct figure in the local colony. Perhaps no one has done more for young aspirants to fame than this charming woman, and many indeed is the singer who can point to Miss Mapes as their sponsor. She spared no pains nor personal inconvenience to help others and for that reason was universally liked and will be missed in the same way. She also contributed to many magazines and papers, both articles and critiques, and all together was a power in this city. A striking evidence of her popularity was the large attendance of notables at the funeral services which took place at a private chapel on Tuesday afternoon. A quartet of her friends, Marie Sidenius Zendt, Jane McConnell, John B. Miller and James Goddard sang the simple hymns which were her favorites and Mrs. Zendt also sang James MacDermid's beautiful "Charity," which in itself is an epitome of the life of this splendid woman.

Marie Sidenius Zendt Popular at Elgin

Marie Sidenius Zendt, called by her countrymen "The Swedish Nightingale," gave a program at Elgin, Sunday afternoon, January 28, before a capacity house, which was enthusiastic to a degree. Mrs. Zendt's versatility of interpretation was evidenced by the variety of the program presented, for this charming singer is at her best in recitals of this character.

Heniot Levy's Chicago Recital

Heniot Levy, pianist, will be heard in recital, Sunday afternoon February 25, at the Illinois Theater under the direction of F. Wight Neumann.

Heinrich Meyn in Joint Recital

Heinrich Meyn, baritone of New York, and Leon Sametini, a local violinist, died the twenty-first program of the Kinsey series at the Ziegfeld Wednesday morning. Mr. Meyn's organ is of good quality and he uses it with rare musicianship. For his portion of the program the baritone interpreted an English, German and a French group. Only the latter two were heard by this reviewer. The German selections by Wolf, Haile, Reger and Grieg were well done, but the recitalist was most happy in his French numbers by Carissimi, Tosti, Gregh, Ferrari and Bemberg, with which he closed the program. A new suite for violin and

piano by Leo Sowerby was given its first performance at this recital and was played by Mr. Sametini and the composer, but this reviewer reached the hall just after this number and therefore is unable to vouch for its worth.

Viola Cole Studio Notes

During February and March, Viola Cole will present some of her pupils in recital. Lucille Goldberg will be presented in the Fine Arts Building on February 16; Margaret Garver on February 23, and Janet Miller, the unusual child prodigy, will be heard in the first week in April at Orchestra Hall Foyer. Miss Miller received excellent press comments on her last concert. She has also played at Ravinia Park this summer. Dorothy and Virginia Rice, pupils of Miss Cole, were soloists at a concert given at the Methodist Church last week.

During the absence of Miss Cole, who is at present touring the South, Helen Northrop, Lillian Blodgett, Jessie Foster and Dorothy N. Lord take charge of the work in the pedagogical children's class held Friday evenings at the



H. W. OWENS,
Director of the Haydn Choral Society, Chicago.

studio. These classes are generally under the supervision of Miss Cole.

Chicago Musical College Notes

Great success was won by John Wiederhorn, student of Walter R. Knupfer, of the faculty, at his appearance with Ballman's Orchestra at the Sunday concert, given at the North Side Turner Hall.

A recital was given on Sunday by the pupils of the West Side Branch of the College, Independence Boulevard and Twelfth street. The program, which began at 3 o'clock, was presented under the direction of Leon Bloom.

Kennard Barradell, of the faculty, won remarkable success at his appearance recently with the Clinton Mendelssohn Club. Aside from taking one of the principal roles Mr. Barradell directed the work of the chorus, the principals and the stage business, easily proving his superior directorship in the results achieved.

The guest artist at the college matinee Saturday was Frances Nash one of the most brilliant of the younger pianists of New York. The previous program was given by students.

William Boeppler Receives Many Endorsements From Artists

Many expressions of the benefit received from coaching with William Boeppler have been received by him from different artists. Mr. Boeppler's profound knowledge, not only of German lied in all of its phases but of Wagnerian operas and oratorio as well, make work under his supervision of inestimable advantage. Concerning her work with him Isabel Richardson, the well known dramatic soprano, says:

"Mr. Boeppler is certainly a thorough and inspiring coach in oratorio, German Lied and French repertoire. (Signed) Isabel Richardson."

Mrs. Marie Sidenius Zendt, another well known singer, says:

"I have coached German Lieder and oratorio with Mr.

William Boeppler and consider him one of the best authorities on that subject. (Signed) Marie Sidenius Zendt."

Press Praises John Rankl's "Creation"

John Rankl sang in Haydn's "Creation" at De Pere and Green Bay, Wis., January 8 and 9, and the press spoke of him in the following terms:

He is a singer possessed of a flexible and well toned voice, his high notes being exceptionally beautiful and well rounded. His enunciation too was remarked upon by many. It is needless to add, he was most generously applauded.—Brown County Democrat, Green Bay, Wis.

His rendition of the roles of Raphael and Adam were artistic and his voice showed high development for oratorio work. His range in the oratorio went from low "D" to high "F" and his diction was clear and every syllable was distinctly audible.—Green Bay Press Gazette, Green Bay, Wis.

Orchestra's Sixth "Pop"

As usual, for the sixth concert of the "popular" series presented by the Chicago Symphony Orchestra under Frederick Stock, Orchestra Hall held an audience that filled every seat and at the intermission double rows of eager enthusiasts stormed the box office for seats for the next concert. Besides the programmed numbers, arranged so skillfully by Conductor Stock, who knows exactly what to put on and what not to put on these programs the orchestra was compelled to add the "Largo," by Handel, and one of Percy Grainger's numbers. Evidence of the listeners' delight was the unbounded enthusiasm throughout the course of the entire program.

Thomas J. Kelly and Community Singing

Community singing, under the auspices of the Civic Music Association, is still being conducted here under that skillful conductor, Thomas J. Kelly. Thursday evening, February 1, one of these "sings" was held at the Division Street Y. W. C. A.

American Conservatory Notes

John J. Hattstaedt, president of the American Conservatory, left last Friday for Florida, where he expects to spend several weeks.

The American Conservatory Chapter of the Sigma Alpha Iota Sorority gathered in a most enjoyable and instructive meeting last Thursday. Charlotte Sulzer gave the musical program under the title "Opera in America."

The American Conservatory announces that the third term starts on Monday, February 5. The usual midyear examinations for the teacher's certificate class will commence February 12.

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Boston, Mass., February 3, 1917.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its thirteenth pair of concerts in Symphony Hall on the afternoon and evening of February 2 and 3, respectively. John McCormack was the soloist, appearing for the first time with the orchestra. The famous tenor was heard in a little known rondo, "Per pietà, non Ricercale," by Mozart, and the recitative, "Stay, Shepherd," and air, "Shepherd, what art thou pursuing," from Handel's "Acis and Galatea." The orchestral numbers were as follows: overture, "The Marriage of Figaro," Mozart; variations and fugue on a theme by Hiller, Reger; tone poem, "Don Juan," Strauss.

The concerts were really memorable events. Shortly after nine o'clock Friday morning a line began to form on the sidewalk before Symphony Hall, and all through the morning hours it was steadily augmented. At one-thirty

in the afternoon, when the doors of the hall were finally opened, this line extended down the length of a long block and far around the corner of an intersecting street. At both performances every seat in the immense auditorium was filled.

Mr. McCormack has never been listened to with greater interest or applauded with greater enthusiasm than on these occasions. Famous principally as a singer of ballads, many were curious to hear him in a more serious role. The music of Mozart provided a supreme test, yet Mr. McCormack sang this music not merely well, but in a way that held his hearers enraptured. Again, in the recitative and air of Handel, his work was surpassingly fine. Possessing a voice of remarkable tonal beauty, he uses it with rare musicianship and artistic effect. Notable, also, are his wonderful control of breath and his clearness of enunciation, both in English and Italian.

The orchestra, likewise, provided a noble performance. Especially worthwhile was the love song for the oboe, in "Don Juan," which was beautifully played by George Longy.

Mischa Elman Plays

Another event which taxed to the utmost the seating and standing capacity of Symphony Hall was the recital of Mischa Elman on the afternoon of January 28—the violinist's first appearance here this season. Not only was the audience unusually large, but it was remarkable also for its attentiveness and enthusiasm. The program was interpolated with numerous encores, and at the close several extra numbers were added. It was not until the lights of the hall were finally dimmed that the audience regretfully took its departure.

Mr. Elman's program was interesting both to musician and music lover. It included the sonata in D major of Nardini-David, the fifth concerto of Vieuxtemps, shorter pieces by Chausson and Scarlatti, and transcriptions by Franko and Auer. While technically accomplished and brilliant as occasion required, Mr. Elman's performance of this program was notable principally for interpretative excellence. First and last, he displayed marked depths of feeling and delicacy of execution. It was all wonderfully absorbing—a really memorable recital.

Elena Gerhardt Pleases in Recital of Songs

Elena Gerhardt was welcomed by an enthusiastic audience when she appeared in a recital of songs at Jordan Hall on the afternoon of January 27. The distinguished soprano was at her best, and displayed a vocal opulence and dramatic insight that were constant sources of pleasure. Her program was all in German, though several encores in English were added. Schubert, Brahms, Wolf and Strauss were each represented by a group of songs, which lost nothing by their familiarity. Among the least well known selections were "Der Jäger" and "Schwalbe sag mir an," by Brahms and "Gesang Weyla's" by Wolf. Miss Gerhardt's interpretation of the Wolf number especially was inspired, and she was compelled to repeat it. In both the German and the English songs, the singer's diction was remarkably clear. Walter Golde was the accompanist.

Flonzaley Quartet Gives Second Subscription Concert

The Flonzaley Quartet gave its second subscription concert on the evening of January 25, in Jordan Hall, before a typically large and notably enthusiastic audience. The program began with a novelty, Em. Moor's prelude and fugue for string quartet, which was performed from manuscript. This is an interesting and refreshing work, unhackneyed in substance and ingenious in harmonic structure. Following the novelty Mr. d'Archangeau gave an admirable performance of Bach's suite for cello alone, in E flat major. Finally, there were familiar and well contrasted quartets by Beethoven and Glazounov. The playing of the Flonzaleys was remarkable for the beauty of its tone and precision of its ensemble, as well as for a sustained vigor in the stressed passages.

Willard Flint Scores With Nashua Oratorio Society

The Nashua Oratorio Society, Eusebius Godfrey Hood, conductor, assisted by the Boston Festival Orchestra, gave an excellent performance of Mendelssohn's "Elijah" on the evening of January 25, at City Hall, Nashua, N. H. Willard Flint, the distinguished basso cantante, sang the part of the prophet. Other soloists were Grace Bonner Williams, soprano, and George Boynton, tenor, of Boston, and Mary Field, contralto, and Sherwood Flather, boy soprano, of Nashua. The performance was one of the finest that the society has yet given. It was reported at length in the Nashua Telegraph, January 26, which paper commended Mr. Flint's work, in part, as follows:

Willard Flint, the gifted and dramatic bass soloist, has few superiors in the part of Elijah, which is a difficult part and exacting in its requirements. He has a thorough command of voice, and his ability to vary its color according to the demands of the lines and score is remarkable. He sang every aria and recitative with authority, understanding, dignity and fine expression. His flawless diction was noticeable; such enunciation is seldom surpassed.

Richard Platt Gives Interesting Piano Recital

Richard Platt, a resident pianist of thoughtful musicianship and refined taste, gave an interesting recital on the evening of January 31, at Jordan Hall. His program included Schumann's sonata in F sharp minor, a sonatine by Ravel and shorter pieces by Brahms and Liszt. There was a small, but appreciative, audience. Mr. Platt deserves a larger hearing. His playing is notable for clarity and deli-

cacy of execution. He has an agreeable tone, and phrases musically. He should appear in public more frequently.

Russian Cathedral Choir Sings Divine Liturgy

The Russian choir of the Cathedral of St. Nicholas, New York, Ivan T. Gorokhoff, conductor, sang selections from the divine Liturgy of St. John Chrysostom, according to the settings of Rachmaninoff and Tchaikowsky, at a concert in Symphony Hall on the evening of January 24. The purpose of the undertaking, as announced by Mr. Gorokhoff, was as follows: "It is our aim in this concert to show how two of Russia's great composers interpret the divine Liturgy and to give to our music lovers the opportunity of comparing these interpretations." The performance was deeply religious in character and revealed many fine pages in both settings. The choir sang impressively and the great audience listened with becoming reverence.

Prominent Boston Singers With Keene Chorus Club

The Keene Chorus Club, Nelson P. Coffin, conductor, assisted by an orchestra of selected musicians, gave its annual mid-winter concert at City Hall, Keene, N. H., on the evening of January 18. This was the eightieth concert of the club, which comprises 250 voices. Soloists were as follows: Laura Littlefield, soprano; Charlotte Peege, contralto; Dan Beddoe, tenor, and Bernard Ferguson, baritone. All except Mr. Beddoe are resident Boston artists. The program was in two sections; the first devoted to "The Swan and the Skylark," Goring-Thomas, and the second including a miscellaneous program. In the latter part Mme. Littlefield and Mr. Beddoe were heard in arias of Leoncavallo and Gounod, respectively, while Miss Peege and Mr. Ferguson sang interesting song groups with piano accompaniment. The final number, by the chorus and orchestra, was "Unfold Ye Portals," from the "Redemption."

A lengthy report of the concert appeared in the Keene Evening Sentinel, wherein reference to the soloists was, in part, as follows:

Mr. Ferguson was the first of the soloists to sing, and his rich and tuneful voice, which has pleased audiences here before, won for him instant praise. . . . Mme. Littlefield's voice was one well fitted for the soprano parts in the cantata, and she was accorded a warm welcome. Her voice is of good range, strong and of an attractive quality. . . . Miss Peege made her premier appearance here in her solo work, and displayed a contralto voice of considerable range and sweetness, coupled with excellent training. . . . Mr. Beddoe sang his numbers in his strong and captivating tenor voice, that has made such a tremendous hit in Keene each time he has appeared.

Reinhold Warlich Heard in Varied Program

Reinhold Warlich, the Russian baritone, gave a song recital on the afternoon of January 24, at Jordan Hall, Fritz Kreisler accompanying. Mr. Warlich's program, in four divisions, Lieder, early and modern French songs, early English and Scotch songs and Russian songs, was long and varied. The audience was large and appreciative.

An Interesting Concert of Chamber Music

Edouard Deru, Belgian violinist; Ralph Smalley, cellist, and Hans Ebell, pianist, were heard in an interesting concert of chamber music on the evening of January 26, at



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Steinert Hall. The program included three works, as follows: Trio, C minor, Beethoven; sonata for piano and cello, Grieg; sonata for violin and piano, Franck. Mr. Deru played here for the first time publicly. He is an admirable artist, possessing a warm, pure tone and a pleasing style. Both Mr. Smalley and Mr. Ebell reside in Boston and their many excellent qualities are well known to New England audiences. The concert was a very delightful affair, attended, fortunately, by an audience of good proportions.

Laura Littlefield Praised in Two Notable Concerts

Laura Littlefield, whose beautiful soprano voice has been much in demand this season, gave an interesting recital at the Fortnightly Club, Brockton, on January 12. Her program was varied and from many sources, including a group of songs by Boston composers. The local newspaper commented upon her success as follows:

Mrs. Littlefield is a singer of great personal charm, and her chief attraction lies in her naturalness and freedom from affectation. Her voice is remarkable for its beautiful timbre and emotional quality, and her songs were selected with a desire to please all tastes.

Again, January 16, Mrs. Littlefield was soloist at a concert given by the Winchester Orchestral Association, Henry Eichheim, conductor, where she sang a group of five songs with piano accompaniment. The Winchester Star refers to her work as follows: "Since Mrs. Littlefield first sang here she has greatly increased her voice control, articulation and tone power, and this was most apparent in Fiske's 'Rêve du Midi,' Chabrier's 'Les Cigales' and her encore number, 'Mary Grey,' with its lovely simplicity of pure song. The selection from 'Pagliacci,' of course, showed her powers more, but for pure artistry there was more of witchery and allurements in the less dramatic songs, which she sang with such grace and charm."

Irma Seydel, Soloist With Waterbury Philharmonic

Irma Seydel, the popular Boston violinist, was soloist at a concert of the Waterbury Philharmonic Orchestra, Charles E. Farnham, conductor, on the evening of January 28, at Buckingham Hall, Waterbury, Conn. She played Bruch's concerto in G minor, a group of shorter pieces, including "Ave Maria" (Schubert-Wilhelmj), minuet in G (Beethoven), and Hungarian dances, Nos. 7 and 8 (Brahms-Joachim). Miss Seydel's splendid performances created an instantly favorable impression. After the concert, she was recalled four times, and following the group, she was compelled to add two encores, "The Fountain" and "The Butterfly," charming pieces of the lighter type. So successful, indeed, was her work that she has already been reengaged for an appearance with the orchestra later in the spring—a rare compliment, especially as this orchestra gives but two public performances during a season.

Noted Artists Please in Tremont Temple Concert

At the fourth concert of the Tremont Temple Course, Manager F. J. McIsaac presented in a popular program three noted and excellent artists: May Peterson, soprano; Arthur Hackett, tenor, and Heinrich Gebhard, pianist. Mr. Gebhard opened the program. He was in the vein, and his playing revealed its many well known excellencies. Especially enjoyable were selections from Liszt and Debussy. Miss Peterson, who has sung here many times, likewise gave pleasure by her work. She has a rarely beautiful voice, which she used with exquisite art. For his part, Mr. Hackett scored an immediate success. His "Lohengrin" narrative and a group of Irish songs were

splendidly sung. Not least enjoyable was a duet from "Carmen" by Miss Peterson and Mr. Hackett, in which the two voices blended beautifully. As usual in this course, the audience was both large and enthusiastic.

Fay Cord Pleases in North Shore Concert

Fay Cord, the charming Boston soprano, gave much pleasure to a large audience by her delightful singing in a concert on January 23, at the North Shore Club, Lynn. On the program with her were Henry Kelly, baritone, and Louis Besserer, violinist, both well known to local music circles. Miss Cord's selections included an aria, "Je dis," from "Carmen"; a duet with Mr. Kelly, "Nay, Bid Me Not Resign Love," from "Don Giovanni"; Weil's "Spring Song," with violin obbligato by Mr. Besserer, and a miscellaneous group. She was recalled repeatedly and added several extra numbers.

Maier and Pattison in Recitals for Two Pianos

Guy Maier and Lee Pattison, pianists of many individual excellencies, whose recitals of music for two pianos have become somewhat of an institution throughout the Eastern States, increased their long list of successes on January 22, when they played with notable effect before the Middlesex Women's Club, Lowell. Their program on this occasion was as follows: impromptu roccoco, Schuett; berceuse, Aubert; scherzo, op. 87, and variations on a theme of Beethoven, Saint-Saëns; valse, romance and scherzo, Arensky; Spanish rhapsody, Chabrier. A highly commendatory account of the recital appeared in the Lowell Courier-Citizen, in part, as follows:

The multiplication of the piano in the ordinary concert room is not to be desired simply as a means of gaining volume, but it does afford an opportunity for the bringing out of certain melodic themes, and the ornamentation of them brilliantly or delicately as the composition demands. It requires a nice balance of the powers of the two performers, a responsive sympathy between them, and above all an artistic restraint. These qualities the pianists yesterday had to a marked degree. The grand pianos being placed dos-a-dos, with the artists as end men, it was difficult at times to tell which of the two was playing a particular strain. They were remarkably unanimous in point of rhythm and accent and shading. There was a stirring volume at times, to be sure, but there were also many nuances as delicately managed as if there had been but one mind and two hands.

Another success of Messrs. Maier and Pattison was scored in a recital on February 1 at the Harvard Musical Association, where they played these pieces: "En Blanc et Noir," Debussy; impromptu roccoco, Schuett; scherzo, Arensky; berceuse, Aubert; and Scherzo, op. 87, Saint-Saëns. Messrs. Maier and Pattison have announced their first New York recital for March 1, at Aeolian Hall.

Cara Sapin and Heinrich Gebhard in Winchester

Cara Sapin, contralto, and Heinrich Gebhard, pianist, two of Boston's best known artists, gave an interesting and excellent concert on the evening of January 16, at the Calumet Club, Winchester. Mme. Sapin sang an aria from "Cavalleria Rusticana" and two groups of American songs. Mr. Gebhard played selections from Chopin, Rachmaninoff, Debussy, Liszt, MacDowell, and some pieces of his own. Both artists added extra numbers.

Recital by Pupils of Theodore Schroeder

Theodore Schroeder, the eminent Boston vocal instructor, presented six of his artist-pupils in a recital of songs at his handsome studio in the Gainsboro Building on the afternoon of January 21. Those participating were Dorothy Corcoran, soprano; Earl Howard, tenor; Aliene Gane, so-



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Pure contraltos are quite as scarce as great tenors, and when one is heard possessing mellow, cello-like notes as well as the ability to soar to heights to be envied by mezzos without the loss of the beautiful contralto quality, it is a treat indeed. Such was Miss Roberts' voice.—Washington Evening Star.

Her voice is a real contralto of very considerable power and of a flexibility rather uncommon in such voices. Miss Roberts sings with much intelligence and taste, with a gift for interpretation, for conveying the essential significance of her songs, for differentiating their moods and emotional expressiveness. She is, in other words, artistically gifted as a singer and has cultivated her gifts to excellent issues.—New York Times.

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prano; May Sleeper Ruggles, contralto; Gertrude Breene, soprano, and William H. Richardson, baritone. Richardson is a negro, and like many of his race possesses a naturally fine voice. Each of the singers gave from two to five songs, which were selected from widely varied sources. Several Boston composers were represented, including Albert Stoessel and Carl Engel. All in all, the recital was excellent, and reflected much credit upon Mr. Schroeder. Clean tone production, clear diction and consistent interpretative ability were features of especial merit.

Raymond Havens Plays With Notable Success

Raymond Havens, the distinguished Boston pianist, as a member of a new trio, comprising, besides himself, Sylvain Noack, violinist, and Alwyn Schroeder, cellist, played delightfully in a recital at Dartmouth College, Hanover, N. H., on the evening of January 18. The Dartmouth, commenting upon the event, refers to Mr. Havens' work as follows: "Hanover already is well acquainted with Mr. Havens, and greeted warmly his rendition of Chopin's B flat minor scherzo, which recalled his performance of the companion B minor scherzo last spring. Mr. Havens has not only a brilliant and flexible technic, but is an exceptionally intelligent, sympathetic and just interpreter of many widely different musical styles. Since last spring, one may observe in his playing a notable increase of incisiveness without loss of beauty of tone and a like increase in authority and reserve force."

Previously, on January 15, Mr. Havens gave a remarkably successful joint program with Karl Barleben, violinist, in the Brotherhood Course at Rockland, Me. His selections in this instance were from Brahms, Chopin, Liszt and MacDowell.

Heinrich Gebhard and Joseph Malkin in Marlboro

Heinrich Gebhard, pianist, and Joseph Malkin, cellist, gave a fine joint recital on January 17, in Marlboro, Mass. Mr. Gebhard played an interesting list of pieces, including selections from Chopin, Rachmaninoff, Liszt, Grainger, MacDowell and others. Mr. Malkin gave Locatelli's sonata and shorter pieces by Chopin, Popper, Francoeur and himself. Both artists performed admirably, and were compelled to add several extras.

Martha Atwood Baker and Messrs. Maier and Pattison

Martha Atwood Baker, soprano, and Guy Maier and Lee Pattison, pianists, gave a splendid joint concert on the afternoon of January 14, at the Hunnewell Club, Newton. Mrs. Baker sang Bemberg's aria, "Joan of Arc," and songs by Doty, Marks, Wyman, Daniels, Kürsteiner, Lang, Fuentes, Moussorgski, and Rabey. Messrs. Maier and Pattison played selections for two pianos by Schuett, Aubert, Saint-Saëns, Arensky and Chabrier. The concert was thoroughly delightful, and there were many recalls for all.

Notes

Heinrich Gebhard, the distinguished Boston pianist, will be soloist at the regular concerts of the Boston Symphony Orchestra on Friday and Saturday of this week. He will be heard in Strauss' Burleske for piano and orchestra.

At a recital in Jordan Hall on the evening of January 29, Stella Crane, a resident soprano, sang two manuscript songs by Lee Pattison, the Boston pianist. They were "The Gulls" and "The Sands," both excellent examples of the impressionistic school.

Louise Alice Williams, of Georgia, gave an interesting program of cabin stories and plantation songs at the final concert of Miss Terry's course, at the Hotel Tulleries, January 29. Rae Kilmer, harpist, assisted.

The Edith Rubel Trio gave a splendid recital in aid of the American fund for French wounded at Jordan Hall on the afternoon of January 31. Their program included an interesting collection of folksongs and national airs.

V. H. STRICKLAND.

Crimi Re-engaged for Chicago Opera

Giulio Crimi, the brilliant tenor, who has just ended a most successful season with the Chicago Opera Association, has been re-engaged by the general director, Cleofonte Campanini, for another season. Signor Crimi has been secured by Andres de Seguro as leading tenor for

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GIULIO CRIMI,
Tenor, of the Chicago Opera Association.

the Havana season of opera where Crimi will sing his Italian roles, besides being heard as Don José in "Carmen" which will be sung in French. At the close of the Havana season, Crimi will return to the States, and early in the fall will star with Galli-Curci in the Campanini tour of "Lucia."

Though it is only four years ago that Crimi made his debut on any stage he already receives a large salary and has a repertoire of forty operas. He has sung at the Dal Verne Theater at La Scala, Milan, where just before sailing for this state he appeared in "Tosca," under the leadership of Toscanini. Last summer he spent at the Colon Theater of Buenos Aires, afterward appearing all through Brazil, and so big was his success that he is engaged for two more years for the Colon and the Brazil tour. He will not appear there this year.

Other theaters where Signor Crimi has been singing leading tenor roles are Covent Garden, London; Paris and the Reale, besides appearing as guest in most of the big Italian theaters. Signor Crimi is an extraordinarily valuable asset to the Chicago Grand Opera Association, and general manager Campanini may well be proud to have been able to secure the services of this great tenor, who one night can appear in such a role as Rhadames in "Aida," the next as Germond, Jr., in "Traviata," who sings one evening for Cisea and the following day Andrea Chenier; another time "Tosca" and then "Boheme," "Cavalleria" and "Les Huguenots," thus filling the bill for three tenors, light tenor, lyric and robusto. It might be added again, that when "Francesca da Rimini" had its first appearance in Italian, Giulio Crimi created the tenor role.

Sulli Pupil Scores at Illinois College

Giorgio M. Sulli has received word that his artist-pupil, Althea Brown, recently scored a success with her work as contralto soloist in the performance of "The Messiah" given at Augustana College, Rock Island, Ill. Miss Brown, who is a member of the faculty of that college, has been one of Mr. Sulli's gifted pupils for a number of years. She will return to his New York studios, in the Metropolitan Opera House Building, in March to take up the study of grand opera.

The Italian conductor, Arturo Vigna, was the choice of the management of the Paris Opéra to lead the series of Italian performances taking place there at the present time.

A VIOLIN LESSON OR TWO WITH LEOPOLD AUER

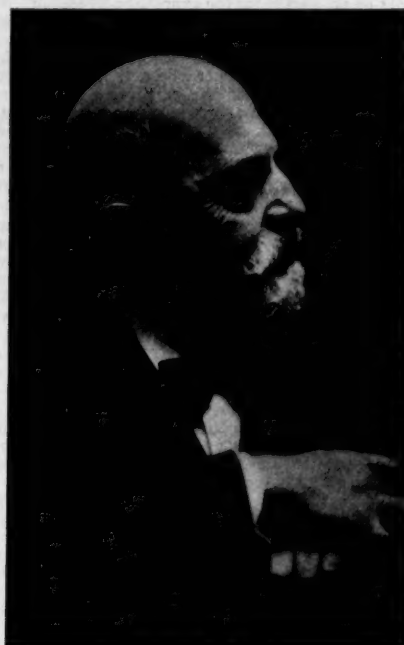
BY

VICTOR KÜZDÖ

There was a time—and it is not so long ago—when the name of Leopold Auer was totally unknown in America. Neither violin students nor the public had heard of him. Older members of the musical profession had a vague idea of there being such a master, somewhere in Europe, believing him to be living in retirement. The mention of his name caused no stir even among those who were familiar with it. Yet this high priest of the violin has been in the service of art for over half a century. Faithfully and indefatigably he has toiled, and with a devotion that remains unsurpassed. Although a Hungarian by birth, the greater part of his life and career has been spent in Russia. Perhaps this very fact is more responsible than anything else for the unfamiliarity of his name in the United States. Russia has always seemed to us a remote and secluded country. The activities of its prominent musicians were very rarely chronicled in foreign journals. It is only of late years that the American public has made the acquaintance of the works of Russian composers and been given opportunity to hear some of the vocal and instrumental stars who were natives of that distant land.

Auer Becomes Prominent

Just at the time when Russian music began to gain popularity on our shores the violin world was suddenly startled with the exciting news that Russia also harbored the greatest living violin teacher—Leopold Auer. How did this rev-



LEOPOLD AUER.

elation come about? Through a mere pupil, who, meteor-like, flashed upon our concert stage, illuminating the name of the marvelous mentor whose instruction and training had enabled him to attain the dazzling height which he occupies in the musical firmament. Before this occurrence it seemed as though the great master was destined to end his career without adding any special lustre to his past record. Happily, however, *Mater Fortuna* willed it otherwise. This young genius, who was not only capable of absorbing the wonderful theories of the master, but could also demonstrate their overwhelming power, made his appearance. This migratory youth carried the incomparable teacher's fame to foreign lands. A most natural course of events followed; the pilgrimage of students commenced. They flocked in hordes from all over the world to the new Mecca of violin culture. Here was a violin prophet with a new message, and they wanted to "sit at his feet and learn his wisdom."

Americans Flock to Him

As usual the latest contingent came from America. It is a well known fact that in the matter of music study the American's zeal and ambition is unparalleled. It can safely be asserted that Leopold Auer, after having passed the three score mark in years, approaching the close of his career—has reached the zenith of his fame as a pedagogue rather tardily. He is perhaps no greater teacher today than he was twenty or thirty years ago. He simply remained "undiscovered," as far as America was concerned; and, for that matter, Europe also. His faculty of bringing out all there is in a pupil and making the most of it has never been excelled. There are many young virtuosos who, after study with renowned masters, have acquired a reputation as concert players, only to become dis-

satisfied with their own achievements later. Many of these have gone to Professor Auer for further study. It is needless to say that in every case the results justified the venture. The master's magic influence left its unmistakable imprint upon their playing. I assume that some people take it for granted that all those who have studied with the great professor must necessarily be great violinists. This, however, is not the case. Numerous reasons are responsible for the failure of some of the so-called "Auer pupils." Like other masters, he also, at times, is confronted by circumstances which he seems unable to control. For instance, many students spend but a brief period with him; too short for the adequate absorption of all that has to be learned from him, even though the pupil be talented. Others fail for want of proper mentality, in particular the ability to concentrate.

Auer's Obliging Disposition

People are apt to ask: "Does a master of Professor Auer's distinction and standing accept pupils who are inferior players, or deficient in violin talent?" Lamentable as the fact may be, he sometimes does. His kind-heartedness and yielding disposition cause him to accept students who may be bright and intelligent, but who show no particular talent. They win through persistency in besieging him, pleading and begging for lessons until he gives in. His attitude in such cases is singular. He claims that those who are not particularly gifted, but persevering and industrious, need his attention more than the brilliant ones. Occasionally he gets a pupil whose faults are chronic, so strongly imbedded that it is apparently beyond human possibility to uproot them. Under such conditions he does not hesitate to reveal the truth to the student. He conceals nothing, but states the facts frankly and clearly. He feels in duty bound to dispel the mirage of ultimate success which the pupil or parents may secretly have entertained in their hearts. Auer may be a wizard-pedagogue, but he can not be called a violinistic-alchemist. He, with all his skill, can no more turn a fiddling dunce into a Paganini Redivivus, than common dirt can be turned into glittering gold.

Study With the Master

It has been my exceptional privilege to make an exhaustive study of the Auer principles, as applied by the master himself. The lessons which I took from him, regardless of their number, would not have sufficed, to give me a complete knowledge of his pedagogic peculiarities. It was during the lessons of others which I attended that I succeeded in gaining a thorough understanding of his system. I fortunately accumulated and carefully stored away in my notebook—as well as in my mental warehouse—a vast amount of information which casts a powerful searchlight upon all details of the method. For these reasons, he not only recommended some of his pupils also to take lessons with me but conferred upon me a written authorization to teach his system.

How Auer Works

His treatment of the various pupils who play the same composition is indeed a remarkable instance of versatility and resourcefulness. He applies no particular formula in his teaching, nor has he a mold through which he could turn out finished products in uniform style. This would not be art. Nevertheless, some of his colleagues are noted for just such procedure. His efforts are always directed toward educating his pupils to the realization of the revered and elevating mission of the violin. He does not foster the spirit of mechanical perfection to the neglect of expression and style. Human "violonolas" are not manufactured in his studio. One of the most noteworthy experiences I had during his usual summer course, preceding the war, was hearing Lalo's "Spanish Symphony," played by sixteen different pupils in their sixteen individual lessons. Each one of those sixteen pupils had some fault that the fifteen others did not have. Each one of the sixteen made slips in different parts of the composition. Their fingering and bowing also differed somewhat. Here was a problem that only a gigantic mind could solve—to correct the vices without disturbing the individual virtues of the players. Edith Knocker and I often compared notes after the lessons. We never tired of marveling at the manifold solutions offered by the great master—how he remedied the various defects and still preserved the spirit of the piece, retaining all possible fingering and bowing used by the pupil.

It might be opportune, just here, to explain that Miss Knocker, of London (whose intellectual accomplishments and teaching ability are extraordinary), was a former Joachim pupil, and is at present the exponent of the Auer system in England. She also, like myself, attended all the lessons given by the master in order to familiarize herself with his method. It is seldom that one hears an étude or exercise in the Auer studio. This kind of work, when needed, is expected to be done at home. The pupil is supposed to be fully equipped with the mechanical dexterity necessary for the execution of the piece he is studying. Concertos are studied mostly, smaller pieces only exceptionally.

What does Professor Auer do when a composition is played to him for the first time? He listens to an entire

movement most attentively and without comment or interruption. Then he begins to criticize. The piece is explained, the different portions analyzed, and the composer's wishes and intentions, as indicated in the score, are discussed.

Professor Auer believes in interpreting every selection strictly in accordance with the author's marks of expression. The spirit of the work is adhered to and its proper understanding and attractive presentation insisted upon. Let us take Lalo's "Spanish Symphony," already referred to, for an illustration of the master's ideas.

Lalo's "Spanish Symphony"

The first movement of this work abounds in rhythmic elements, the numerous accents of the Spanish type, as indicated by the composer, being the essential features. Therefore, they have to be brought out with great precision and distinctness. A simple little strain occurs later in this movement, its charm lying in its simplicity. No accents of any kind are required, just a dreamy, soothing tenderness should characterize this melody, thus furnishing a strong contrast to the fiery and sweeping opening. The andante—fourth movement (the second and third being generally omitted)—is a Spanish love song, a sort of an amorous dialogue between a Hidalgo and his



VICTOR KUZDÖ.

inamorata. It is full of yearning and of fiercely burning but subdued passion. This brief suggestion will sufficiently serve as a guide for its effective rendering. The last movement—a rondo—retains the Spanish flavor throughout. It is a jolly, airy, fairy-like tune. The player must toss off its passages and swift runs with great delicacy and lightness, yet with dash and spirit. There are numerous phrases and episodes on every page of the standard concertos that, for their comprehensive interpretation, demand special comments and require prolonged explanations. As I have stated, the technical control of the work is always presupposed with Professor Auer. I well remember in one of my own lessons at Loschwitz, near Dresden, how the master dwelt particularly upon the slow movement of the Beethoven concerto which I was studying at the time. I did not succeed in playing it to his satisfaction. After remarking that I treated this heavenly movement like the proverbial step-mother, her child, he excitedly seized his violin—a Stradivarius, and his Vuillaume bow and started playing the middle portion. After finishing his beautiful illustration he bade me try once more, telling me to conjure up in my mind an invisible choir of singing angels. All this time he looked and talked as one inspired. I could almost see a halo descend upon him, so devotional was the atmosphere he created. Another season, during his stay in London, while taking a lesson from him on the B minor concerto of Saint-Saëns, I vividly recall the impetuosity with which he explained and demonstrated the opening theme. He was all fire and flame, emitting sparks like a Roman candle. This exhibition infused me with such bold and reckless abandon that I fully succeeded in

pleasing the master with my heroic attempt to duplicate his performance.

Hungary in English Style

An English pupil of pronounced violinistic and musicianly gifts once brought several Brahms-Joachim Hungarian dances to her lesson. It was not to be expected that a native of British soil could render the wild dances of the Magyars with the diabolic fancy of a Tzigane. Yet the student attacked them with considerable self-confidence, trying to impart national coloring through the extravagant use—or, rather, abuse—of the rubato. An unforgettable scene followed. The great master flew into ecstatic fury over the unpardonable rubato excess, remarking that a silly idea prevails among foreigners in regard to the Hungarian dance. They think it is a go-as-you-please affair, the tempo being absolutely of no consideration or importance. Then the real excitement started. Demanding a repetition of the first dance, Professor Auer posted himself opposite the violin stand, counting in loud voice, tramping the floor heavily in the effort of time beating, shouting an occasional word of encouragement and rolling his eyes as warning of an impending storm. This did the trick. The pupil caught the spirit of the composition as well as the master's enthusiasm, bringing the piece, with a thundering crash, to a triumphant finish, yet without the perpetual distortion of the tempo. The whole scene reminded me of a horse-race. We all know that the fastest and best trained horse would never win a race if a first class jockey did not urge and drive him. That is just exactly what Professor Auer did. His "urging and driving" caused the pupil to strain every brain cell and body muscle to such an extent that an almost superhuman power was developed.

Auer Dislikes an Incessant Vibrato

In order to give my readers an idea how much the master despises the uncalled for, incessant use of the vibrato I will describe what happened during a lesson which was chiefly devoted to the study of Schubert's "Ave Maria," as arranged by Wilhelmj. The pupil—a very talented girl—who had already successfully appeared in concerts and recitals and was highly thought of by the master, began it with a very large tone and an exceedingly rapid and intense vibrato. She played only a few measures, when the professor, with a gesture of despair, halted her. Endeavoring to control himself, he started to explain in gentle voice that when we pray to the Madonna we do not start with a passionate shiver and quiver. We are appealing for spiritual aid and strength, he explained, and do not go at it "hammer and tongs." We must not act like a dancing dervish, who shouts and rants, then, after a general state of frenzy, suddenly collapses. A truly devout person is subdued and humble, though religious fervor may gradually increase during prayer. If toward the end of an invocation the voice is raised in a more beseeching tone and in stronger accents there will be a logical and appropriate climax.

The girl commenced all over again, doing better than before. Some more criticism followed, and a third repetition of the entrancing melody was requested. This time the piece rang out as a true appeal to divinity, earning the master's full approval.

I recollect a lesson on Cartier's "La Chasse" (Kreisler's arrangement), which afforded many thrilling incidents. Professor Auer asked the pupil if he ever participated in a hunt. His timid answer in the negative promptly aroused the master to the painting of an excellent word-picture. He described all details—the call of the hunting horns, the answers, the echoes, the howling of the hounds, the ride of the hunters and the flight of the game. The pupil was practically wound up after such a vivid description and dashed into the chase, the professor calling out the various phases as described before, even going so far as to imitate, vocally, the bugle calls. It would take a hopeless dummy not to catch the spirit of the work under such circumstances.

An American Takes a Lesson

One day an American pupil begged the professor to give him an idea of how Ernst's "Othello Fantaisie" should be played. This old "war horse" of all virtuosos past and present contains nothing but good old fashioned Italian music. It is full of pleasing tunes and some dramatic flashes. If played with technical brilliancy and a liberal supply of bel canto it is as stirring today as it was when first played by the composer, in spite of its obsolete variation form. Professor Auer happened to be in jovial mood and felt like playing. He cheerfully consented to render several sections of the piece. All the famous dramatic sopranos and silver-voiced tenors would have felt like mere novices could they have heard the wonderful bel canto demonstrated by a modest violin teacher upon his instrument. All three of us, Miss Knocker, the pupil and myself, stood spellbound. When we finally "came to" the master asked the young American to proceed with the piece. Hesitating for a while, he at last "made a stab at it," as we say in Uncle Sam's expressive slang—a very creditable one indeed.

Changing Fingerings and Bowings

Professor Auer sometimes changes fingerings and bowings too, not because they are incorrect, but because he thinks they won't sound as well on the "estrade" as in a room. (By the way, "estrade" is the French word for platform and a favorite expression of his.) From this we can see that he pays just as much attention to outward effects as to the inward emotional and intellectual satisfaction.

Auer's Influence Over Pupils

I have frequently pondered over the almost uncanny power which Professor Auer exercises over his pupils. It is nothing short of hypnotism. Whether pleased or displeased, his bulging brown eyes seem to act like sorcerers at whose bidding the impossible becomes possible. The great East Indian poet and philosopher, Tagore, defines art as the expression of one's own personality, or individuality. This definition is the very essence of the Auer system. To teach his pupils how to express themselves in their individual way without violating the spirit of the composition, is the Auer dogma.

CONCERNING THE CULTIVATION OF THE VOICE

BY
GEORGE SWEET

In 1914, I wrote a few articles, which were kindly published in the *MUSICAL COURIER*, relative to several details necessary for the cultivation of the voice, and I was requested a few days ago to write another article on the same subject—possibly somewhat simpler or more comprehensive, for the layman or inexperienced singer. I am forwarding the following suggestions to you, trusting that you can find space for publishing same.

I wish to repeat a portion of one of my former articles, July 15, 1914, on "Vocal Instruction," i. e., a vocal instructor or master of the art of singing is confronted by many perplexing conditions relative to the present day methods of vocal culture. The average student does not, cannot realize, nor do those who possess extraordinary ability to absorb and retain the suggestions of a master, that those who have gained world-wide recognition as artists were recognized only after ten to twenty years' experience, and many times after passing through unfortunate, disappointing failures.

In my twenty odd years of training singers, among the first questions asked by a prospective pupil (possessing an exceptionally good voice, talent, temperament, or sufficient refinement and good taste) is, "How long do you think it will be necessary for me to study before I can become an artist, an acceptable singer, or before I can obtain an engagement? Two or three years?" I invariably reply, "Have you patience and the necessary grit to go through the grind, under constant corrections and criticisms?" Unfortunately, the majority of students (and especially our Americans) are in too great a hurry, and in most cases chafe when given any analytical studies.

Many years ago, when I had obtained a certain rating as a singer, it was my good fortune to meet the celebrated tragedian, Tommaso Salvini, and through mutual friends he was persuaded to give me a course of training in stage deportment, and strange as it may seem, many of his suggestions were invaluable in their relation to singing. I had decided that the role of the King—Alphonso—in "La Favorita" would be less exacting from a dramatic standpoint, and we began with the entrance and recitative; but, before reaching the aria, he suddenly interrupted me and exclaimed, "Stop! Has it ever occurred to you that you are studying art?" Somewhat surprised, I replied, "Certainly, it has always been my most sacred thought." (I was prepared, with twenty-one operas, to go to Milan to make application for my first engagement.) He looked at me rather curiously and replied, "Your singing does not show that you have the faintest idea of what the word art means." I wish to deplore here the carelessness of the majority of so-called masters or instructors, in their first lesson to a young student, in putting the individual in touch with the fundamental principles of their art, by proper explanations; giving them some objective point for which to work, what to avoid, and how to arrive. And I have known many singers who have studied for ten years and who knew no more at the end of that time than when they received their first lesson. It is absolutely impossible for a teacher to be instructive or a pupil to be receptive unless every detail from start to finish has been thoroughly explained.

To return to Mr. Salvini; after his remark he continued, "What I mean is that all art is known through its lights and shades, its colors and tints. You do not color. You sing with good taste and considerable expression, and most people call this artistic, but it is only the result of your temperament and intense nature, as you sing entirely as you feel." I replied that "I had been taught that I should lose my own identity and feel every emotion in a role." "Feeling so intensely every situation, as you do," said he, "I will give you ten years or less, to last. At the end of that period you will be a physical or a mental wreck. You are overcome by your own emotions, until you lose control, and an artist must always be in control; he is intellectually superior to the actual emotions. All art is symbolical." He then explained how true were his assertions and how little the true artist actually feels. If you were really crying or laughing, could you speak or even vocalize a musical tone? Do you when angry or joyful stop to think how poetically you can express yourself? Is not every tone of the singer the result of cultivation, and not his natural vocalization? How is the voice of a singer educated except through the sense of hearing, or through the ear? And this fact refutes the faddists and theorists of the present day, all of whom have some new method or system entirely foreign to the great masters, Porpora, Concone, Vacca, and others, and most of them are not aware that singers of the old Italian school were taught to imitate and blend with the sounds of a violin, produced by what was called a first class tone master, and when their imitation was so exact that one could not distinguish the difference between the human voice and the instrument, their voices were perfectly placed.

Do you realize how little the celebrated poets, Dante, Shakespeare, Victor Hugo, Longfellow and others felt the emotions expressed in their great works? They were men blessed with a wonderful knowledge of human nature and with the ability to place their thoughts in rhyme, guided through an almost superhuman imagination. But it must be comprehended that no man is so thoroughly conversant with his own language that he could write *al improviso*, a poem consisting of from 100 to 500 pages, without first having recourse to dictionaries, encyclopedias, or other books of reference, from which he was enabled to call those beautiful terms which appealed to the heart-strings of the reader, and wrung or relaxed them at his will.

From the poet turn to the composer of music, whose operatic masterpieces or other musical works were inspired by the ideal lines of the poet, and it is understood that as in the poem there must be rhyme, so in the music must be rhythm; both the results of mathematical calculation, as the poetry is written in like meter, viz., 3/4-4/4, or common time, 3/8-6/8-9/8, etc. How can there be any feeling on the part of the performer, whether he be violinist, pianist or vocalist?

The singer is first taught, as the instrumentalist, to tone his instrument (voice), then to group his tones to pitch and time, the latter being the most important factor in music. Then he must cultivate the most necessary factor in singing—that of distinct articulation—for singing is an idealized form of speech or a higher order of declamation. Finally, and the most difficult detail, his artistic interpretation, which is due to his intellectual ability to color—tint or shade—by which means he faithfully paints the picture as described by the poet.

Now for a clear and comprehensive definition of the word art. As Signor Salvini expressed it, "that all art is symbolical, or known through its colors, or lights and shades." One learns, I believe, through dictionaries, or encyclopedias, that art is the expression of nature; the result of a cultivated talent; or the perfection of an idea in form or sound. All very true, but rather vague. But from Bulwer Lytton, in his last work, "The Parisians," is given a definition that is conclusive, and I wish to quote a paragraph, which I deem one of the most beautiful among many of this wonderful writer, and written in a letter by a young art student (a singer), in Paris, who was prepared for the opera. "You know what all this means to us, cultivators of art (art being the expression of truth through fiction), to come into the atmosphere of one of those souls, where truth stands out so bold and beautiful in itself, as to need no idealization through fiction." To render the foregoing a little clearer it is necessary to understand that "truth" is nature itself, and the expression of that truth is purely an imitation, an approximation, or simulation of the same, through fiction. Consequently all art is "fiction." Hence there can be no actual emotion experienced by the artist. The result being entirely from his imagination, and his ability as a player, to "hold the mirror up to nature," as in Shakespeare's advice to the players.

What is the relation of the art of singing to art itself? Merely that the art of singing is the truthful expression in the singing of ideal tones, of the human voice, to convey the emotions proved in life from day to day, from hour to hour, or from moment to moment; the sombre or light shades, the dark or bright tints, or the sad or joyful expression, are better conveyed through the dramatic or comedy elements, and the performer's results, being guided through his sense of hearing, by which he is able to appreciate every detail in his efforts. Recall the remark of Rossini, "Singers sing with their ears."

I will finish by giving an outline or fundamental principle for the proper cultivation of a voice. I have been asked often why the masters of the old Italian School taught the vocal, or vowel "ah" instead of any other (so called) vowels, which in reality are articulations, "e" and "i" by the tongue and "o" and "u" by the upper lip. As they, the masters, followed the principles that "ah" is the only natural sound vocalized, when we come into life, and the last when we die; following the correct definition of the term vocal or vowel, or vocalized breath, or better explained, a sound made by the human vocal organs without interruptions by the tongue or lips. In vocalizing the sound "ah," a pupil should be taught to consider the first necessary point, viz., the beautiful, floating, velvet tone, and perfect control of breath, and a keen appreciation of the beauty in the quality of his tone, and of course, all depends on his intelligent appreciation through the sense of hearing. And that "ah" to be properly vocalized, as nearly as I can explain, should be pronounced as the indefinite article of the English language, when placed before a word beginning with a consonant, example: a mother, a father; and the vocal so pronounced throws the throat open, naturally, to vocalize properly, and this principle prevents the lowering of the jaw to an unnatural position, or the fallacy of drawing the root of the tongue downward to lower the larynx, or pushing the point of the tongue forward upon the lower row of teeth. All three of these movements tend to closing the rear wall of the throat, and obstructing the freedom of the voice. An instructor should begin with the so called middle register, or center of the scale namely from G to D, teaching the pupil to sustain tones, that the ear may be trained to the perfect tone, and with the tone production the student should unite the sacred principles of art, that every sound must convey the emotion of sadness or joy. Otherwise there would be no contrast, without which the result would be monotonous. Followed by other exercises or groups of tones in thirds, fifth, and octaves, until the actual compass of the voice has been attained, the young voice can never be injured by overtaxing the muscles of the pharynx.

The Latin vowels or vowels should be used in training a voice, a-e-i-o-u pronounced, ah-eh-ih-oh-oo as they are direct and uninterrupted. Our vowels in the English language are erroneously so termed, as they are all diphthongs, pronounced ae-ee-ah-eh-oh-oo and you.

I trust that the foregoing hints will prove beneficial to many young students who aspire to become creditable singers.

"ENTHUSIASM"

A Wonderful Asset Within the Reach of All

BY
CHARLES BOWES

Enthusiasm is the commander-in-chief of all the armies of Optimism and the frankest foe of pessimism. Every step of progress in individuals and nations is the result of a dream put into practical form with an enthusiastic "kick" behind it. What we dream and think today influences us tomorrow; why not make, then, a powerful alliance with enthusiasm, so as to be stronger for tomorrow's battles?

Enthusiasm may carry you far, as it is based on imagination or a mental visualization of yourself well along the road to the goal you wish to obtain.

A gushing person is an enthusiast over balanced. A soured person is one with the enthusiasm of "doing" crushed out. I grant you that over enthusiasm often causes us to make mistakes, but the proportion of errors caused by over enthusiasm is immeasurably less than the opportunities lost through lack of it.

We worry about not "making good," and in so doing send the plans of our fortifications, with its weakness, to our greatest enemy—*fear*. Why not approach the proposition from the opposite end and enthusiastically *try* to "make good"?

Were you ever interested to hear more than once a singer who lacked this quality of enthusiasm?

You vocal students, have you ever tried to get something definite in tone work from a teacher who was indifferent? Many times this is due to a lack of love for the work on the part of the teacher. Such a teacher, in place of honestly trying to aid the student, watches the clock, mentally spending in advance the money he is to receive for the lesson.

The teacher should be enthusiastic and well balanced; the student should meet him half way, with eagerness for knowledge and help.

A fundamental principle of enthusiasm is love for the work you are doing. This works both ways. So if you are working at something that you don't like to do, put some vim (enthusiasm) back of your efforts and your results will improve immediately.

Enjoy Your Work!

Try to get an occupation that you can enthuse about. Enthusiasm raises your work out of the ordinary, the commonplace, to something divine. How can you enthuse over a commonplace occupation? Try to do your work enthusiastically and better than any one else in the world could do it.

We all make mistakes, but not all of us profit by our mistakes. Even the best of us slump occasionally, which shows the human element, but by *enthusiastic hanging on to optimism* (hope) these slumps can be eliminated.

Two Ways to Study

One way is to learn what to do, and the other is to learn what not to do. In arriving at a decisive sureness in any study we must work both ways.

A genius is an enthusiast with wonderful natural talent for one line. Originality is based on enthusiasm. Courage is based on enthusiasm. One of the big cornerstones of success is enthusiasm.

Can you imagine a painter who paints with indifference "arriving"?

Both art and business in all their branches must be

carried on with enthusiasm or failure is sure to come. Think of Thomas Edison going thirty-six hours without sleep and with little food, enthusiastically pursuing his experiments.

Be Enthusiastically Alive

Put some "pep" (enthusiasm) into your walk, and your voice, in everyday life. Put some "heartiness" (enthusiasm) into your handshake. Put some "stick" (enthusiasm) into your vocal studies. Put a "punch" (enthusiasm) into your desire for character building, and a whole lot of enthusiastic enthusiasm into your consideration of the other fellow.

Every honest means should be used in securing your ideal of success or attaining your "bluebird of happiness." Enthusiasm will make all roads easier and all loads lighter. Enthusiasm broadens your horizon and is a strong autosuggestion to aid in acquiring what you are striving for. Study men and women who have "arrived" and you will find no exception. All have enthusiasm.

Why is a business man suddenly turned into a twenty year old boy on arriving at the golf club? Because he enthusiastically anticipates a good time. Then why not apply this play idea to your work?

Employers of all kinds prefer a sunshiny person to a gloomy one. Which would you rather meet—an indifferent person or one who is "up on his toes" with enthusiasm?

Enthusiasm in teaching brings this result; the student senses a personal interest over and above the price of the lesson that he is paying for. Generally speaking, we are interested in those who take an interest in us. An enthusiastic teacher or student gets more out of a day and feels less tired than one who lacks this enthusiasm. An indifferent accompanist can spoil a lesson in a studio by lack of interest (enthusiasm) in it.

You tired, bored people, listen!

Become Interested in Something!

I mean enthusiastically interested. You will be glad that you are alive. You will be of some use to yourself and to others also.

Put a little warmth into your smile. It will react on yourself and do you good.

Go to hear good music. Enthuse about the good points and "soft pedal" the adverse criticism.

In 1900 I started teaching "voice" in Los Angeles and had the honor of sharing the studio with that sterling musician, Harley Hamilton, for many years director of the Los Angeles Symphony Orchestra. In several years' association with him I learned my lesson of consideration of another musician's honest endeavors. He always spoke kindly of others, made hosts of friends by his enthusiastic commendation of the good points in others, and had little to say adversely.

Don't "Knock"—"Boost"!

Don't be a "knocker"—that is pessimism. Be a "booster"—that is optimism. Smile! Be happy and do your work as enthusiastically as possible.

Be proud to be a "live wire"!

Join the army of enthusiasts!

A STANDARD FOR MUSIC TEACHERS

BY
J. LANDSEER MACKENZIE

Why should the teaching of music be one of the few callings in which no definite proof of ability to teach is demanded? Any one can hang out a sign professing to teach music in any of its many branches, without any necessity for guarantees. The success of a teacher is mainly judged by the number of pupils who have been induced to submit themselves for tuition. There may be one or two among the number who are especially gifted, in which case their performances redound directly to the credit of the teacher. The teacher in question may have been instrumental in augmenting natural gifts and innate musical taste by a judicious training, or he may not, there is no one to judge this point. The performances of pupils if good, are credited to the teacher; if bad, they are of course not made public, while the teacher ascribes them to some fault in the pupil. The question as to whether the good performers might possibly have done even better under another teacher cannot be ascertained for there are no means of knowing how much of the performance is due to right training, or how much is the outcome of natural gifts and innate artistic taste. These may have been brought out and matured as a result of the practice incidental to all training. Before credit is accorded to teachers on the merits of the performances of one or two pupils, there should be some standard by which the work of the teacher may be tested and proved.

Performers as Teachers

It is a regrettable fact that the ranks of teachers are swelled by performers who have either failed to "make good" with the public, or who have dropped below the standards necessary to have their time and energy fully occupied with public engagements. When this is the case, it stands to reason that the inadequate performer has nothing much to teach but the facts which contributed to his failure as a successful performer. Since he proves his lack of success as a performer by professing to teach, common sense would argue that he knew little worth imparting to others, since he failed to profit by it himself, but unfortunately, there is little common sense exercised in connection with musical training. Pupils are not apt to display a fine discrimination in the selection of teachers. The choice of teacher is usually made from attractive advertisements, or from the personal recommendation of friends. There appears to be no standard of excellence to serve as a guide in this important choice.

Unconscious Hypnotism

It is a curious thing to notice how during the time a pupil is receiving instruction from one particular teacher, he seems to be under a sort of hypnotic influence to believe that teacher to be the best in the world, with no tangible evidence to support the belief. The opinion of the

pupil is unaffected by any lack of progress, and is persisted in, until such time as the spell may be broken by some outside circumstance. Then the pupil forsakes that teacher to put himself under the influence of the next one to whom faith is pinned and so it goes on. There are many such students who show no other result of teaching than to chatter about a lot of absurd and unpractical theories. Under the present methods of musical training, students are entirely dependent upon the guidance of their teachers.

There would seem to be no musical instruction of a kind to place the student in a position to study for himself, and put him beyond the necessity for continued tuition. The ordinary musical student spends his life in being taught, without learning anything to make him a master of his art unless he should have been fortunate enough to start out with exceptional gifts. In this case he soon outstrips his teacher in accomplishment, and can be taught nothing more. If teachers were in possession of the laws and principles which govern the art of music they would always remain masters, however clever the performer might be.

Sense Versus Science

It can be detected, if watched for carefully, how often the excellent work done by clever performers is due to the dictation of a supernormal musical sense, rather than to the free and spontaneous expression of feeling by means of a technic perfected by a practice of fundamental principles. The success of a performer is often due to natural gifts and individual hard work, rather than to soundness of training. The truth of this statement can be confirmed by a careful observation of the variations in the technic of almost any performer, and also by noting the difference between the different technics employed by all performers. Musical technic is a thing which should be founded on certain definite basic principles. This gives a uniformity of technic which would allow of infinitely more freedom of individual expression than is possible with a variable technic. Note the fundamental differences in pupils of the same teacher. It is often impossible to trace the practice of any one principle common to all. Each will employ a different technic, proving that they have merely been taught what to do, and not HOW to do it. Pupils of one teacher will exhibit tricks of expression which can be traced to the teacher; these obstruct all individuality of expression on the part of the pupil until such time as he may forget them.

A Definite Standard

There is a great need of a definite standard for all teachers of music before they should be at liberty to adopt teaching as a profession and take money from the public. The difficulty is, to determine such a standard for musical instruction. The standard of performance rests, more or less, upon the judgment of accredited critics, and public popularity. The teacher can not be measured by these. There should be some system elaborated under which teachers could earn a license to permit them to teach music.

The following is a suggestion for such a system:

That a society should be formed for the purpose of granting teaching licenses.

This society should call auditions at stated intervals for intending students who desire musical training, but who have not the means to pay for it.

Such students should provide the material for the testing of the capabilities of teachers applying for license.

Scientific records should be made of the present performance of the students who apply for free tuition and reports upon their ability to learn should be furnished to the board by expert psychologists.

Students should then be allotted to teachers to be trained for a special period of time. During the training further records of their progress in performance should be made at stated intervals.

At the close of the time allowed for probationary training, the records should be submitted to the board and compared with the initial records made before the start of training.

The records should bear numbers and dates, only the board should have no knowledge of whose work was recorded. Their judgment should be given on points of excellence, and also upon progress. Each teacher should be allowed more than one pupil, it would require at least half a dozen to provide a fair test.

The board should be composed of accredited critics of musical performance, who were concerned solely with the records. There should be a separate committee to deal with the teachers and pupils to grant the license from the findings of the board.

Under some such system the pupils who had been used for experimental purposes would be no worse off than are many at present who have paid large sums of money for their training. Further they would have reaped the benefit of a certain amount of training which might prove valuable. Also, if probationary training had disclosed evidences of exceptional talent, opportunities would not be lacking for continuance of training.

The above is only a rough outline of an idea for the organization of musical education. The funds necessary would amount to far less than is now wasted annually upon useless tuition. Moreover, some such scheme could be run to support itself, and if properly handled would leave its mark in history as the greatest benefactor to musical art. For if the educational system were to be purified by standardization, it stands to reason that art must advance more rapidly than is possible under existing conditions.

Science Backward

Unfortunately for the complete and immediate success of such a scheme, science is in the experimental stage of producing machines for the accurate recording of the quality of musical tone. But if the existing devices for recording were put to a more serious purpose (than to be exploited as a commercial proposition for the encouragement of popular musical taste), it would not be long before great improvements could be effected. Commercially there is no demand for absolute perfection of musical

(Continued on page 38.)

RAFAEL JOSEFFY'S CONTRIBUTION TO PIANO TECHNIC

By EDWIN HUGHES

[It is contrary to the general policy of the Musical Courier to offer anything but original contributions in its educational section, but the manifest excellencies of the accompanying article by Edwin Hughes justifies its reproduction here by permission of the author and of G. Schirmer, Inc., publishers of The Music Quarterly, in which magazine it appeared.]

Mr. Hughes is widely known both as soloist, teacher and contributor of articles on musical subjects to American and foreign magazines. He has recently returned to this country after several years of musical activity abroad and settled in New York. He was a pupil of Rafael Joseffy before he went abroad, where he studied with Theodore Leschetizky and became the latter's assistant.—Editor's Note.]

The title of this article does not imply in the least a desire to place one of the most poetic of all pianists in the category of the keyboard mechanicians. Of the grace and finesse of Joseffy's Chopin, the clarity of his Bach, the depth of his Brahms and Beethoven, of the wide catholicity of his taste, resulting in interpretations of Mozart and Liszt, of Schubert and Tchaikowsky that were equally true in conception and beautiful in execution, of all this alone a little volume might be written. Still, the fact remains that his most important legacy to the pianistic world is the work which he accomplished toward making the thorny path of technic more practicable and placing keyboard fluency and freedom a little nearer within reach of the aspiring student.

After he had given up his regular concert appearances, "to give the youngsters a chance," as he humorously put it, his best efforts were directed wholly along the line of advance in technical study. He composed little and his energies were taken up with his lessons, the editing of standard works of piano literature and the compiling of that high school of the pianist, the "School of Advanced Piano Playing," followed a decade later by his "First Studies," a work of even larger outward proportions. Not that he neglected the interpretative side in all this work—he was far too great an idealist for that—but he wished first and foremost to remove from keyboard stutters and stammerers those impediments to fluent expression which stood in the way of the untrammelled utterance of what music they had within them.

A Standard for Music Teachers

(Continued from page 37.)

recording, therefore little scientific attention has been given to its perfection.

Commercialized Art

Serious musicians have long held out against artistic possibilities of musical reproductions, but they are rapidly consenting to the reproductions of their performances as a commercial proposition. If the work of well known performers can be satisfactorily recorded, so may the work of tyros.

Records for Schools

If the musical colleges and academies were equipped with musical recording devices under proper supervision, the progress of students could be definitely recorded. Let piano students make records of every work they have studied, to note what progress has been achieved, and where they would like further perfection. Let vocal students make records of every song learned, that they may criticize their own performance, and judge whether they would care to be compelled to listen to it. If such records were made they would be of enormous interest and value from the educational point of view, in addition to providing definite material from which to judge the merits of individual teachers. The test of scientific records would be one from which there could be no appeal. The records of pupils' work would serve to protect students from enslavement to any one teacher in the face of undeniable evidence of lack of progress. Further they might serve as a means of discouraging the patient and conscientious student, whose amount of painstaking labor forms the only excuse for his study of music. The study of the records of individual performance and comparison of them with those of finished performers would be of immense value to the student.

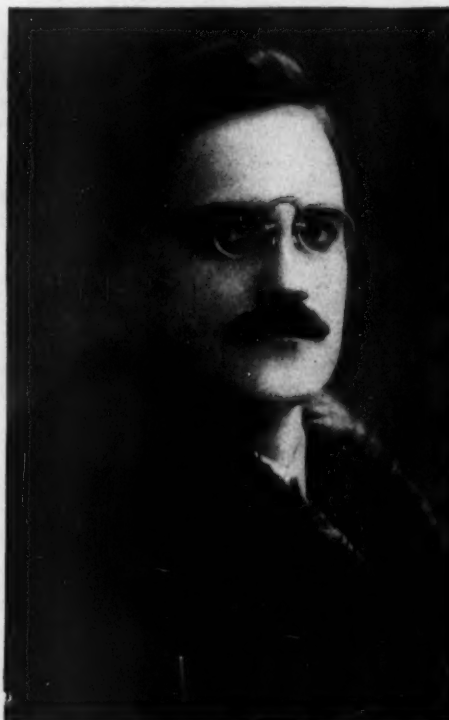
Criticism by Comparison

At present the standard of musical criticism is based upon the comparison of one performer with another, and the final judgment has no basis other than personal opinion. Science is an excellent and firm teacher. The surest way of learning is be conscious of mistakes, and science would record both the good and the bad.

Co-operation of Science and Art

In addition to the value to education of a more general use of musical recording, much musical material would be at hand for scientific investigation. Methods of recording would be brought more directly to the notice of scientists and this would inevitably lead to improvements. Thus might the co-operation of science be brought about to the further advancement of the art of music.

He was an indefatigable worker at his technical studies and his editions of piano compositions, even during the heated months of the year. The summer visitor who had succeeded after many questionings of the natives in discovering at last the half overgrown lane which led to Joseffy's secluded retreat in the woods of North Tarrytown, and who had scaled the steep, winding ascent to the summit of the hill on which his house was perched, was almost certain to find him seated behind a table full of music and manuscripts on the vine-shaded veranda, in company with the inevitable cigar, poring over some newly discovered fingering or some ingenious technical figuration. His own practice he kept up quite religiously, except in the summer months, so that he was always in condition to



EDWIN HUGHES.

illustrate the most difficult passage at the second piano, or to play in public if need be. The diffidence to public performance in his later years resulted from the growing fear that he might not be able to reach those same heights which he had previously attained with ease. Rather than have it whispered about in the public or blazoned forth in the press that Joseffy's art at the piano was not that of years gone by, he chose to withdraw almost completely from the concert stage, leaving those who had known his playing at his best with an indelible impression on their musical consciousness. Perhaps he was mistaken in his idea, and wrong in depriving music lovers of some of their most exquisite moments, for the fact is that in later years, when he did occasionally overcome his supersensitiveness so far as to appear at long intervals in public, he was always the object of stormy ovations and his playing seemed to have lost little, if any, of its old charm.

During the years of his retirement from concert life he devoted a large part of his time to teaching, and the dissemination of his ideas on piano study among the younger generation of American musicians may be looked upon as one of the most important phases of his whole musical activity. Pupils came to him from far and wide, from all parts of the United States as well as from Canada. Teaching he held to be an art, just as much as playing, and therefore he believed in limiting the hours given over to pupils to not more than three each day, or, if the daily period exceeded this time, in confining the teaching to two or three days of the week. His idea was that if lesson giving went beyond such limits, the teacher could not possibly give his best to the pupil, and that the whole matter sank in consequence from the level of an art to that of a handicraft. The great teacher must also be an equally excellent pianist according to Joseffy's manner of thinking. He must be familiar with the entire pianoforte literature, must be able to illustrate at the second piano everything that he teaches, and must possess such a highly developed analytical faculty that he is able to recognize and impart the all important "how" in distinction from the "what."

The mere playing of a piece at the second piano with the remark, "I do it this way," he considered of little help to the pupil, unless the very necessary explanation of the process were also forthcoming.

Such ideals were at the foundation of his work as a teacher. For a certain class of teachers in New York who make a specialty of the fashionable dilettante, charging for lessons a price suitable to the character of their patronage and taking any one as pupil who is able to pay the stipulated amount, Joseffy had a fine scorn. He himself would have nothing to do with such pupils, and he regarded mere vendors of music lessons as quite unworthy of the respect of the serious musician.

For the real master of the art of teaching, however, he was not backward with his admiration, in spite of his own exalted position as a pedagogue. He often spoke, for example, of Leschetizky as a great teacher, and wondered why he did not write something himself about his pedagogical methods, instead of leaving this matter to others, or why he did not at least give out more or less comprehensive editions of the classics, which would have meant much the same thing to the student. Busoni and Barth he also admired as teachers, while he recognized in d'Albert the complete lack of the pedagogical talent. Although he was very fond of MacDowell personally, he had no great admiration for him as a piano teacher. MacDowell's technical exercises he praised, but considered it a rather remarkable fact that he did not use them to better effect with his own pupils, some of the latter having come to Joseffy unable to play a scale.

Always an enthusiastic champion of Henselt as a composer, whose wane in popularity he attributed to the desire of the present day public to "always see blood," Joseffy admired greatly this pianist's useful and self-sacrificing pedagogical work as musical inspector of the imperial seminaries for girls in Russia, where, although he did not develop any exceptionally brilliant geniuses, he did incalculable good in raising the general standard of musical education. Although Joseffy was himself a pupil of Liszt in 1870-71, the great Hungarian master was not Joseffy's ideal as a teacher, as he neglected the technical side of piano playing entirely at the lessons. To Tausig, however, Joseffy felt that he owed more than to any one else. He was his ideal as a pianist—Joseffy rated him higher even than Liszt in this respect—and there can be no doubt that the two impressionable youthful years spent with Tausig gave that mighty artistic impetus to the young pianist which carried him to the lofty pinnacle in European musical life which he reached a few seasons later.

At his own lessons Joseffy was a great source of inspiration to his pupils. When he felt that he had a responsive intellect at his side, he spared himself no pains in the careful elucidation of his points. His ideas on fingering were illuminating and his methods of practise for overcoming specific technical difficulties in the study matter were quite invaluable. Although he laid great stress on matters of technical detail, he was not to be dazzled by a merely technically brilliant performance. When a new pupil came to him and tried to make an impression with some showy composition he would ask for a Bach prelude or a Mendelssohn Song Without Words. "You may be able to play that technically difficult composition," he would say, "and still not be able to play the piano. From a Bach prelude or a Mendelssohn Song Without Words I can tell right away just how much of a pianist you are." Pupils who at the first interview tried to foist upon him an unripe performance of such works as the "Appassionata" or the E minor concerto of Chopin as samples of their pianistic prowess did not usually succeed in earning anything better than his deep disgust.

When he was engaged at one of the New York conservatories, he used to teach in class, having about eight pupils from two to six o'clock in the afternoon. Class work he considered excellent for interpretation, as each pupil is able to hear the others and to gain from criticism, but for technical work he considered it impossible, holding that technic could be properly taught only at private lessons. He believed in giving to less advanced pupils pieces and studies that were within their technical reach, and was very much put out at an assistant of his who tried to do too much with his pupils by giving them such things as piano arrangements of the Bach organ fugues instead of the Well-Tempered Clavichord, and Chopin etudes instead of those by Cramer and Clementi, and thus spoiling them for the class work. He was in favor, however, of more advanced pupils trying their mettle on very difficult compositions, even at the risk of failure in the technical mastery of such tasks.

In the selection of works for study Joseffy was very particular in choosing "pieces that help," that is, things that would increase the pupil's technical experience and ability. He considered it rather a waste of time to study pieces that were valuable as studies in interpretation alone, and which would have no bearing on the

(Continued on page 41.)

BREATH AND HOW TO USE IT

BY
GIULIA VALDA

This, my second article, will deal exclusively with the subject of breath control, which is the most important of all subjects to a singer—and the one that is the least understood.

The so-called "art of breathing" is almost always misrepresented or at least badly explained because the subject is one that is not understood simply and clearly. It is not the way we breathe, but it is the way that we control the breath that matters. Breath represents tone and tone should be left free to float. Tone, the real tone, must be pure and not mixed at all with the breath. Tone is produced by the proper attack of the vowel, and vowel, in order to produce the pure tone must be attacked, to quote the great Professor Lamperti, "up and in on the breath."

And only by this way of attacking can we produce a pure tone, all other ways of attacking can only be attacked with the breath, thereby producing anything but a pure tone.

This is what Lamperti taught, and so did Trevulsi, who was older than Lamperti; they were the only two teaching this method and were the two last exponents of what is now usually alluded to as the "old Lamperti method," which really means the old Italian method. But I am sure that Lamperti would have resented its being called a "method," as that would appear to indicate that there were many methods of singing. To Lamperti there was but one method of singing and that was the Italian method handed down through the great teachers, and of which Lamperti may be said to have been the greatest, as he was also the last of the really great. Lamperti taught his pupils how to sing; he had no thought of there being any other way to sing correctly. With him it was like the laws of the Medes and the Persians, there was no turning to the right or the left, there was the straight road to be pursued to the end.

By experience in teaching I have found that the less said about the breath the better. There has been so much said about breath and breathing that many pupils even before they begin their lessons have heard the subject discussed to and fro, until it has become a bugbear and they anticipate difficulties to be overcome that will demand all their strength of both body and mind. In singing, as in speaking, we breathe just the same, but every one seems to be instilled with the idea when they begin to sing of forcing as much air into the lungs as they can, taking a "deep breath" they may call it. But the fact is that they are not really holding air as much as they are holding muscles, thereby preventing the free use of the breath. As breath represents tone and tone must be free, necessarily breath must be free. In speaking we take the breath naturally and easily. My advice to beginners of singing is to tell the pupil to *poise* the breath as high as possible and then attack it on the breath by saying the Latin *a* (ah), which is the one vowel that opens the throat when pronounced correctly and properly.

Tetrazzini in her book makes the truthful remark, "Do not interrupt or interfere with the flow of the breath," which corresponds to Lamperti's mode of expressing the same, as follows: "The breath represents the column of air upon which the tone floats."

Explicit explanations are the result of cause and effect or result and to produce an effect or result one must always go back to the cause. We talk about breath and tone and poise and all the other details of the art of singing, but above and back of all, the great control of all is the mind—we directing the mind. It is through our mind that we must grasp all the essential points. Unless the mind grasps and understands the lesson is lost. So it is the mind that the capable teacher is instructing when she talks of poise, of breath, of tone, and points out that there must be a perfect understanding of their relations to each other—inter-relations it might be called. The teacher must understand exactly what these relations are, what each one means and how they apply to singing. Given an intelligent mind to work upon and what a pleasure it is for the teacher to guide and direct. The alert mind responds quickly and eagerly and the pupil is said to "make progress." To train the mind and through it develop the beautiful voice is not a task, it is a reward for which the teacher hopes and to which she looks forward through, oftentimes, many discouragements. But when the result



GIULIA VALDA.

This picture of Mme. Valda was taken when she sang the role of Marguerite in "Faust" at Covent Garden, London. This was a role in which she had appeared in Italy and which as she says, she had "sung everywhere."

[In the educational section of the Musical Courier of October 12 there was an article by Giulia Valda on "The Lamperti Method of Teaching Vocal Art," which was the first of a series of articles to be written by Mme. Valda on this all important subject of which she has such intimate, correct and valuable knowledge.

The first article was intended simply as an outline of the fundamental points of the Lamperti Method, which were further to be elaborated, each article being devoted to some special point. The one today is devoted to the breath, as can be seen by the heading of this article. The breath is one of the most important subjects connected with the art of singing, and it is also one that must continually occupy the thoughts of those who either study or teach, for it is the foundation upon which the structure is built.

That there is much said and written about the breath that is totally wrong from the correct standpoint, is undoubtedly true, therefore the opinion of so great an expert as Mme. Valda is of specially valuable importance to the singing world and her words will be listened to and read with interest by all those working sincerely and earnestly for the better understanding of the development of the art of singing and the cultivation of the human voice to its highest development. There are not many teachers who bring to their work the enthusiasm displayed by Mme. Valda. She so thoroughly understands her subjects, she can explain all its needs and demands in such clear, lucid and intelligent language, that it is no wonder her pupils have such confidence in her and may, in fact, be said to almost idolize her.]

Emmett's father was a blacksmith, and as a boy he often worked in his father's shop. He received a common school education and when only thirteen years old entered a newspaper office as a compositor. Emmett was still employed at this office when he composed "Old Dan Tucker," one of his popular songs. Afterwards he enlisted in the United States army as a fifer where he learned to drum. In 1835 he joined a circus company, and seven years later he with

three others organized the first negro minstrel troupe in the United States. This troupe was called the "Virginia Minstrels"; but although successful in America it was a failure in England. Emmett returned to New York City and there joined Bryant's Minstrels, afterward organizing his own troupe. In 1878 he withdrew from giving minstrel performances.

It was while Emmett was with Bryant's Minstrels that he

is obtained and the finished product stands forth, the faithful teacher rejoices in the culmination of her labor and views with pride the developed mind that has brought about the result.

Tone is a result, the cause is the attack of the vowel on the breath which brings that result. If attacked properly, as Lamperti says, "in and up," it produces a pure tone.

The English speaking races have many bad habits to overcome. To begin with, in fact, the principal fault, lies in the throat. It is seldom that one is found with the open throat which is naturally given to the Latin races. This is due to our language being filled with consonants, and also to lack of attention or education in pronunciation and study of vowel sounds. All vowels should be pronounced without breath. I may say the same of all consonants. But in singing especially, we sing on vowels supported by the breath, and this breath must not be interrupted in the pronunciation of consonants.

The subject of breath is never ending, as it is inseparable with the tone and our highest goal is to produce the most beautiful and purest tone.

I have worked to bring this method, which formerly was the only school of singing, down to a practical working basis, so that every one studying from an intelligent standpoint can grasp it and with it can produce the right result without fail. It is an exact science, but not one that can be attained without hard work and constant application. It takes just as much time today to make a singer as it did in former years. The only thing is to find the right way, and then work. The teacher can only guide and show the way. The pupil must do his or her part. Ten years was not considered too much time to devote to the training of the voice for an operatic or any public career by the older Italian masters; and that meant constant study, never ending work and practice. No point in the work can be slurred over; each forward step must rest on the solid foundation of the previous one. Passing to a higher point without understanding of all that has come before means disastrous failure. One bad habit may overthrow many good ones. The teacher has to be constantly on the alert.

Today the manner of teaching used by the old Italians would not be tolerated for a moment, as they felt themselves autocrats to scold, to swear, to even "slap" the unfortunate pupil who misunderstood or misapplied their instructions. Patience was a virtue they did not possess, and they considered it a waste of time to continue to teach such pupils as did not study and advance in the art.

I wish particularly to impress the pupil with the fact that in studying, the first and all important thing to be considered is the breath. That is the foundation. Upon that we can begin to build the superstructure.

One of Lamperti's pupils was Gayarré, the great Spanish tenor, who created the tenor role in "Giacinta" at the Scala in Milan in 1875.

One of Gayarré's greatest operas was "Lucrezia Borgia," and as there was no great aria for the tenor in that opera, Lamperti had him introduce the tenor aria from "Don Sebastino," which is most beautiful and difficult. In this aria he had an opportunity to display the length of time he could poise and sustain his breath. At one point of the aria he had to take a high D, which he did standing at the back of the Scala stage. This note he took pianissimo, and as he walked slowly down the stage to the footlights he made a crescendo on the note, until when he was standing directly over the prompter's box it reached the fortissimo. He would then diminuendo back to pianissimo and finish with the D an octave below, finishing the phrase with plenty of reserve force. Any one knowing the size of the Scala stage, which is the largest in the world, will know the length of time that was occupied. In Paris and London, where I sang with him, this wonderful example of what true legato singing means always electrified the audience, who would stand up in their seats and cheer him.

That was an example of breath control of which both teacher and pupil had every reason to be proud, and serves as an illustration of what can be accomplished by the proper use of the breath and the proper attack of the vowel. This is the great fundamental principle that underlies the whole art of singing.

My next article will be concerning the vocal instrument and how to play upon it.

EMMETT AND "DIXIE"

By CHARLES NEVERS HOLMES

Somewhat akin to the songs that Stephen Collins Foster composed is the famous song of "Dixie." We all have heard it, somewhere, sometime; most of us have sung it. There is in it a melodic enthusiasm which is swiftly imparted to its hearers. After the first few notes one feels a sort of light heartedness, a strong desire to join in singing the song. Why, it is perhaps not so easy to explain; but certainly "Dixie" is one of those musical melodies that stir our hearts and emotions.

We all have heard of "Dixie," comparatively few have heard of Daniel Decatur Emmett. Yet "Dan" Emmett was the composer of "Dixie," although there has been some question about who wrote this song. As respects Emmett himself, he was born at Mount Vernon, Ohio, October 29, 1815, and died in that town, June 28, 1904. He certainly came of "fighting stock" for his grandfather took part in the Revolutionary War, and his father in the War of 1812.



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composed the famous song "Dixie." As has been stated, he had already written "Old Dan Tucker," which had given him some publicity, and Emmett was engaged by Bryant not only as a performer, but also to compose negro songs and "walkabouts." At that time this sort of minstrel show was very popular, and these troupes always concluded their performances with a "walkabout," which was a representation of plantation life. Emmett was particularly noted for such a composition, and, after the performance on Saturday night, September 17, 1859, one of the Bryants asked him to prepare a new "walkabout" for the next rehearsal, on Monday night. Emmett remarked that they had given him a rather short time, but that he would do the best he could. That night, at home, he was not successful in composing it; but the following day—a rainy and gloomy one—he tried again. Now, it happened that some years before he had traveled with a circus as a drummer, and these circus companies, in winter, much preferred to give their exhibitions "down South" than "up North." Accordingly, those circus performers exhibiting during cold weather in the Northern States were in the habit of exclaiming "I wish I was in Dixie!" Indeed, after a while, this became a regular expression among circus people. Daniel Emmett, looking out of his window on that rainy, gloomy day, remembered this phrase, and only a little later was working out a melody for it on his violin. The song was popular almost from the time when it was first sung on the stage of Bryant's Minstrels, at 472 Broadway, New York City, upon the night of September 19, 1859.

When Emmett brought the song to that Monday night rehearsal, it contained for its opening verse some words which the Bryants decided to eliminate. The Bryants were always very careful not to include anything in their performances that would be likely to offend any of the audience, and Mrs. Bryant decided that this opening verse—which was only a little light in expression—might displease those who were especially religious. Mrs. Emmett had suggested that the new song be called "Dixie," and her husband gave it that name. However, when the song was published in 1860, it was entitled "I Wish I Was in Dixie's Land," which was afterward shortened to "Dixie's Land." But today we know it simply as "Dixie." For the copyright of this famous song, Emmett received the sum of \$500. In truth, it cannot be said that Daniel Decatur Emmett made much out of his musical compositions. For "Old Dan Tucker" and other pieces he was paid about \$100, which, with the \$500 obtained for "Dixie," amounted to a total of \$600, certainly not a large remuneration. Particularly for a life that lasted almost four score and ten.

"Dan" Emmett lived and died without becoming famous; he was soon forgotten after he left negro minstrelsy in 1878, although occasionally the public inquired regarding his whereabouts. But if the composer of "Dixie" did not become famous his song certainly did. We all know what a favorite it was with the Southern army during the War of 1861-65, and that General Pickett ordered it to be played just before his charge at Gettysburg. Some of the Southerners, like General Pike, composed words for this remarkable melody, and words were also written for the music by a Northern hymn writer, Frances Jane Crosby. As a result, this song whose melody was composed by a Northerner was popular both South and North. But, of course, its greatest popularity during the Civil War was in the South, this popularity being initiated in the city of New Orleans. Here, at the Varieties Theatre, Mrs. John Wood was appearing in "Pocahontas" during the spring of 1861. A feature of this play was a Zouave march in the last scene. Some sort of lively, catchy tune was needed, and "Dixie" was selected. The audience was at once wildly enthusiastic over the music and "Dixie" soon became the "war song" of the Confederate army.

Since the war "Dixie" has become as popular in the North as in the South; indeed, it is very popular all over the United States. But, meanwhile, its composer lived quietly in Mount Vernon, Ohio, as it were, unhonored but not unsung. Even his town's people, at least some of them, did not know that "Dan" Emmett was the writer of "Dixie." It was only a comparatively short time ago that he died in a little clapboard hut on the outskirts of the town where he was born, forty-five years after he composed his famous song. A few years before his death, the Actors' Fund of America granted him a small allowance. It is said that during his old age, Emmett was often to be seen sitting outside his door, reading his large Bible. Besides "Dixie" and "Old Dan Tucker" Emmett wrote a number of popular songs, as "The Road to Richmond," "Boatman's Dance," and "Walk Along, John." But, of course, "Dixie" is by far the most popular, and we all have heard or sung:

"I wish I was in de land ob cotton,
Old times dar am not forgotten;
Look away! look away! look away!
Dixie Land!
In Dixie land whar I was born in,
Early on one frosty mornin',
Look away! look away! look away!
Dixie Land!

Chorus.
Den I wish I was in Dixie! Hooray! Hooray!
In Dixie's Land we take our stand, to lib an' die in Dixie.
Away! away! away down South in Dixie,
Away! away away down South in Dixie!"

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MUSIC IN THE PUBLIC SCHOOLS OF LOS ANGELES

BY

KATHRYN E. STONE, Supervisor of Music

[Music in the public school has been developed in few cities of the United States with more energy and foresight than in Los Angeles. It is for that reason that the Musical Courier publishes these concise accounts of the work being done in the schools of that city.—Editor's Note.]

AN INTRODUCTION

By Dr. Albert Shiels, Superintendent of Schools, Los Angeles

At first thought it may seem mockery to recommend to a world of social unrest and shifting ideals the efficacy of music, or art, to ameliorate conditions. But the cry for the elevation of the race is the dominant note of our age. America is in need of great men. The uplifting of the people to a high average of happiness is closely related to the advancement of the arts and literature.

Los Angeles, years ago, realizing its remoteness from the music centers of the East, felt the necessity of creating an appreciation of music among its citizens, in order that the



Photo by McClure Studio, New York

DR. ALBERT SHIELS,
Superintendent of Schools, Los Angeles, Cal.

beautiful Pacific Coast city should be an art center itself. While such great organizers as L. E. Behymer, Harley Hamilton and others were bringing the best talent to our concert goers, the supervisors of the grade and high schools were planning to develop the natural love for music among the youth. Nearly ten years ago, there was placed in the high schools a definite course of music, first as an extra requirement to the various courses offered. Now every Los Angeles high school has a special music course, some of which are college preparatory. This enables the student to carry the subjects of English, mathematics, science, history, languages, and domestic arts and manual training, while he becomes efficient in music history, harmony, music composition, counterpoint and subjects which tend toward true musicianship.

Mr. Curtis is the supervisor at Lincoln, and Mary Esta Groves, at Manual Arts High, and all the smaller schools under similar supervision. Each is practically a power unto himself or herself, so the courses vary somewhat to meet the needs of the school and locality.

In addition to the subjects of harmony, music history, sight singing, piano and voice training, which are given as solids, there are classes in chorus, violin, music appreciation, ear training, band, orchestra and glee clubs for the masses.

The glee clubs, which are formed from the best vocal material, have given splendid evidence of good training in the rendition of such cantatas as "The Holy Grail," "Walpurgis Nacht," and Ware's "Sir Oluf." Then yearly, the larger high schools present an opera in which the glee clubs, string quartet and orchestra combine forces for an excellent performance. With fine auditoriums, excellent stage equipment, and co-operation from the classes in stagecraft, costuming, designing, etc., it is possible to give very artistic productions. "Pirates of Penzance," "Mikado," "Chimes of Normandy," "Martha," and "The Serenade" have been among the number given.

One thing of which our citizens are justly proud is the orchestral department. With such excellent preparation from Jennie Jones and her assistants of the grade orchestras, it is not surprising that nowhere in the United States are found better institutional orchestras than those of the high schools of Los Angeles. So many desire this training that Polytechnic, Los Angeles High and Manual Arts find it necessary to have two of these large organizations, while Hollywood and Manual Arts have uniformed bands.

Through the courtesy of the management of the Los Angeles Symphony Orchestra, the students have the opportunity of hearing excellent symphonic programs at the low price of 15 cents. This gives better ideals of the standards of orchestral composition and as the student grows in power he finds himself awakening to the joy of becoming a member of the Symphony Orchestras of the city.

Credits for graduation are given for every phase of music; so no one need deny himself the opportunity afforded. Truly, the high school has found its right mission when it gives visions of real life which can be fulfilled.

MISS STONE'S ARTICLE

Music is a well organized subject in the curriculum of the public schools of Los Angeles. It is introduced in the first year of school life, and is carried on, step by step, through the high school. It is treated as a language, an art, and a science. As an art it is brought into frequent service for the community, thus enlarging its value to the child.

This article will be considered under three heads: Music in the Elementary and Grammar Schools; The Orchestra Department of the Elementary and Grammar Schools, and Music in the High Schools.

Music in the Elementary and Grammar Schools

Music teaching in the public schools of today is being influenced by various tendencies in modern, educational thought. Social needs are being discussed in order to determine what the curriculum shall present. Taking this into consideration, we must teach the child how to listen to music, that he may find pleasure in concert programs, in recitals, in opera and in the symphony. He will probably be a member of an audience outside of school life, far more frequently than a participant of a program. Be that as it may, he also needs training in voice that he may contribute his share to the music of the home and to the festival.

Formerly, learning to read music constituted the whole aim, but today it is only one phase of the problem. However there is no doubt music fulfills its highest function, when it includes a working knowledge of the fundamentals. The ultimate aim is to lead the child to love, to know and to appreciate music in as many forms as possible that he may have a big, broad interest in the subject and thus make his life fuller and richer.

From the earliest school years, the child should have every advantage as regards the hearing of good music. The mechanical instruments offer much in the way of education, but the real art coming from a live musician is often of greater inspiration to a child than we dream.

How many parents give their children private music instruction and fail to surround them with good music. What about the Victor records in the home? Are they reproductions of choice musical literature that tend to cultivate? Do parents fully realize the uplift of beautiful music? It is as great in its influence as a glorious picture or a noble inspiring character. The home and the school should work together to build ideals that will stand the test of time. The schools of Los Angeles are equipped with Victors or Victorolas and have on file many excellent records. There is also constant demand at the Public School Library for circulating records.

A definite outline of music appreciation for the Victor has been planned. Ten records to illustrate certain points have been selected for each of the eight grades. The plan is to begin with the nursery rhyme and gradually increase in difficulty to the symphony. The child is led to discuss what he hears; to note voice, instrument, rhythm, pitch, power, theme, modulation and accompaniment. It is the purpose to arrange at least one orchestral concert during the year, for the grammar grades, when the selections that have been studied with the Victor, are reproduced by the real instruments.

Pupils are encouraged to contribute to school scrap books. They bring clippings of musical stories and events from home papers and magazines, also pictures of composers, artists, scenes from opera, etc.

Vocal Work

Let us now discuss the vocal side of the work. During the first few years of school life, the child is taught a number of short, simple, interesting rote songs. He learns to sing by singing, and while expressing himself in song he is unconsciously mastering intervals and gaining a sense of rhythm. From the first, he is trained to think for himself and to stand and sing alone. The so called "monotone" is directed to listen and with individual help is soon able to concentrate his mind and find his head voice. It is conceded that every child can be taught to sing, if he can be induced to try his utmost. Correct natural voice production, distinct articulation, clear enunciation and intelligent interpretation are recognized essentials.

The general plan in the intellectual development is to lead from song to notation, then from notation to song, constantly broadening the musical experience. The presentation is made through a direct musical appeal. The child is taught to observe, to discover and to apply to the staff the various problems in melody and rhythm. Repeated application to the printed page, that the child may use his knowledge, is important. Individual singing begun in the first year is continued throughout the grades. If the individual sight singing is carried on briskly a part of each daily lesson, the returns will be commensurate with the time and labor expended, and in the eighth grade the child

will have power to read any part in a three voice song of medium difficulty.

Memorizing

One important feature in the course of study is the memorizing of a selected list of forty standard unison songs that every American should know. These comprise hymns, folk and patriotic songs, also a few art songs that appeal to the emotions. This song repertoire is begun in the third grade and is gradually increased until completed in the eighth grade. As often as possible the pupils of a building are gathered together to sing these old songs in chorus. These are inspiring harmonizing moments, when hearts and minds are all bent on one thought. No exercise creates greater enthusiasm, and a more wholesome school spirit.

Beyond question, the art side of the subject exerts the greatest moral and spiritual influence, and should never be lost sight of. Many of the part songs in the grammar grades are sung with intelligence and finish. Once a year the eighth grades come together for a song fest. On these occasions each class steps to the platform, and sings a three part song, which represents the actual school room work. The boys' and girls' glee clubs of the various schools give concerts each year. These create a stimulating spirit of competition and are a motive to the work.

Los Angeles has established eight intermediate schools where each subject is pursued without supervision. A specially prepared teacher takes charge of the music in each building. The pupils of the grades demonstrated their part in the musical life of the city, when the ninth biennial convention of the National Federation of Music Clubs met in Los Angeles the summer of 1915. The work aroused much interest and enthusiasm. Several public school festivals have been given in the past. On one occasion the elementary and grammar schools brought forward fifteen hundred voices.

In conclusion, I should like to state, that the work of the last few years has been strengthened and broadened by the appointment of special music teachers, who devote their entire time to the subject. The assistant supervisors, who are efficient and untiring in their efforts, visit the various schools five times a year. To them, much of the success is due.

KATHERYN E. STONE,
Supervisor of Music.

ORCHESTRAL WORK IN THE ELEMENTARY PUBLIC SCHOOLS OF LOS ANGELES

Orchestra work in the elementary schools of Los Angeles is, as a department, just entering its seventh year. From a beginning of fifteen orchestras and about 150 boys and girls, it has now about 100 orchestras and over 1,200 playing in them. The interest and enthusiasm of parents and pupils are evidenced by the large number of children beginning the study of various instruments that they may join their respective school orchestras.

As to boys and girls admitted to these orchestras, any child having a little knowledge of his instrument is allowed to try and if he is willing to work, though he may be deficient in his part, he is permitted and encouraged to continue. Perhaps it may mean much to him later. Many are the requests from our foreigners to "join the band." In some schools jewsharps, harmonicas and accordions are accepted and these proud members are as important as any player of a legitimate orchestral instrument. The little people themselves, however, are not satisfied until they have instruments that can "play the whole tune."

Selecting the Music

To select music for the young players is not a simple task. Much desirable music is not simply enough orchestrated, it being necessary to have most of it in first position for violin. During the last three years some kind friends, among the publishers, have come to our rescue, rearranging many of the good things. Rhythm is strong in most of our orchestra boys and girls and they love the bright marches, waltzes, mazurkas, etc.

Twice each year two combination orchestras are organized, about sixty to seventy-five in each—one of seventh and eighth grade players and one of juniors, first to sixth grades. These are selected one or two from a school, not always the best player but the ones to whom it means most. "Americans" of all nationalities are there—Russians, Italians, Germans and a few Chinese and Japanese. The one distressing feature is the necessity of omitting of so many who desire to participate.

Who Will Compose This Symphony?

Perhaps some day a twentieth century composer will provide for us a "Children's Symphony," which will call for 300 performers as did one of the works prepared for more mature musicians by a composer of the nineteenth century. When that work is published the Los Angeles combined school orchestras will endeavor to give it a fitting rendition.

The Symphony Orchestra Aids

Our Los Angeles Symphony Orchestra has been good to us, allowing us for the past two years to take 200 children at one time, each child in this way attending once during the year to hear the final rehearsal before a concert, absolutely free of charge. This has meant much more than can ever be realized and we hope we have some future symphony orchestra members growing up in the elementary orchestras of the Los Angeles schools.

JENNIE L. JONES,

Supervisor of Orchestra Department, Elementary Schools of Los Angeles.

OPPORTUNITIES OF THE MUSIC TEACHER OF TODAY

By SIDNEY SILBER

[Sidney Silber is the head of the piano department of the University School of Music, Lincoln, Neb., in other words of the music section of the State University of Nebraska. He is no stranger to the readers of the Musical Courier, for his valuable "Reflections for Serious Piano Students" have been published as a series of articles in this paper. Mr. Silber, as is readily seen from these "Reflections," is a serious student of the piano and has a thorough knowledge of his craft, which he imparts in concise, lucid and interesting language. He has been and continues to be one of the great factors in the introduction and advancement of a thorough knowledge of the art of music in the West. The following are some extracts from an address which he recently delivered before the first annual meeting of the Nebraska Music Teachers' Association.—Editor's Note.]

With the truly marvelous acquisition of material wealth during the last three decades it is not surprising that there has been a cultural awakening throughout the Middle West. This is evidenced in great part by the keen desire for musical education. Hardly a farm house but contains some form of musical instrument or reproducing device. Talent being indigenous to no one part of the civilized globe, the serious study of music is very rapidly coming into its rightful place. This widespread movement has gained momentum which bodes well for the future and promises in time to permeate our entire social fabric.

Music is of all arts the most socializing. Its long service to society in the past is too well known to need more than the mention. Today we socialize men by gathering strangers together that they may know each other; various kinds of music suitable to various occasions being the excuse or at any rate the means. The college song, more than the college yell, is a subtle maker of common bonds between men who have not known one another and a national anthem still fires to common reverence, multitudes of men.

Music has a modern worth it never had before. It offers compensation for the inevitable drudgery and narrowness of work hours which our specialized economic system imposes. Not all necessity can be made a joy. The old reliefs and stimulations are gone and new tasks, still more barren of human appeal have come. Work in the shop and mill is a greater drudgery because it is devoid of the qualities that made household industries artistic and pleasurable. The factory system, with specialized tasks, has, in its main features, come to stay. Our best substitute is to compensate. Enjoyment at the end of toil, is the best way by which the direct sense of the value of life is restored to the human soul.

Leisure must be enjoyable or it is futile. It must be nobly enjoyable or it becomes vicious. Here, music, with the ennobling enjoyments it offers, has a large use. If the idling toiler is untrained for leisure, sense appetites prevail. Better than the saloon is music; better than the trivial rag time song of a vaudeville singer is a Chopin nocturne; better than a brass band is a symphony orchestra. Thus, music as a compensator of arduous toil and as a contributor to the nobility of leisure has a large social worth.

Music in America presents an economic phase worthy of consideration which is particularly applicable to the great agricultural commonwealths of the Middle West. Every inducement is being made by our federal government to keep people on the soil and to encourage further growth in population. Young men and women, born on the farm, until quite recently, were discouraged with the monotony and drudgery of farm life and sought the city with its bright lights and other allurements.

Three things have completely revolutionized this situation and have virtually brought the advantages of the city to the farm.

First, the telephone has served to bring men closer to one another.

Second, the automobile has virtually annihilated space.

The third, already hinted at, but in my judgment of the first importance, are the mechanical devices for reproducing music. The concert hall is thus brought into the farm house. The world's greatest artists are now at the farmer's beck and call. In less time than it takes to tell it, the farmer can now command the greatest singers, violinists and pianists to repeat for him their interpretations of the choicest selections which hitherto were the sole enjoyment and privilege of the city dweller. These marvelous music boxes brighten and enliven home life on the farm, uplift and refine and thus educate. I claim that the phonograph has been one of the most powerful factors in inducing the young to remain on the farm longer than was formerly the case. They have been of inestimable educational value. Many a latent talent has been awakened. Managers of Chautauquas—and there is scarcely a county which does not have several each season—appreciate the fact that musical artists are now listened to with more intelligence than ever before. Do you not see that the music teacher in town and city must inevitably reap a rich reward?

The arts were once under the sole patronage and for the sole enjoyment of the titled aristocracy. As time went on the spirit of democracy, manifested itself in feudal and monarchical Europe. Governments realizing the value of music in upbuilding citizenship, began to patronize the art, so that today music is indeed the people's art.

We, in America, are face to face with a similar problem. However, under present conditions, we can not look to state or federal governments for the same degree of patronage as is accorded music abroad. There the process evolved from above, downward; here we are constrained

to proceed by the opposite method. The salvation of music in America, then, lies in democratizing the art.

In conclusion let me call your attention to an ethical phase in the music teacher's activity. No one will doubt that the efficient teacher rarely, if ever, accumulates a large fortune through music teaching. Certainly, no one will maintain that the good he does stands in any relation to his income. His real compensation lies in the conscious satisfaction of being one of mankind's most potent factors in general uplift for surely he contributes much which serves to make this world a finer and better place to dwell in. Whoever enters the profession to gain wealth primarily, necessarily debases the art by commercializing it and thereby loses sight of the very fundamentals of the art; but he who strives to disseminate the inspiration and enjoyment that he derives from the same with the good he is doing unto his fellowmen, is achieving the highest purposes and ideals and thereby secures all of the rewards which properly belong to him in the best sense. As the business man treats his customers honestly, rendering full value for every dollar expended, so in a large measure, the teacher of music, who, by honest endeavor encourages his students to better fields of action is earning the crowning jewel—"He lives to bless mankind."

Is it not a rare privilege for us to have a part in this wonderful process? In the hours of trial and discouragement which come to the bravest, let us continue our work, facing the future, proclaimers of the glory that is to be. Though "the paths of glory lead but to the grave," let us seek the glory which unbounded opportunity offers in these virgin fields. True to our high mission let us go to our graves with the satisfying assurance that the generation to come are to have a more beautiful existence because of our presence here at this time.

We, who have answered the call to organization, have taken one of the most momentous steps toward more fully realizing our opportunities. Only through kindly co-operation can we do this. May this organization prosper and grow, may it soon include all serious and efficient teachers who are conscious of their part in the musical evolution of this great state. The poet of democracy may well have the last word:

"Have the elder races halted?
Do they droop and end their lesson,
Wearied over there beyond the sea?
We take up the task eternal
And the burden and the lesson—
Pioneers, oh Pioneers!"

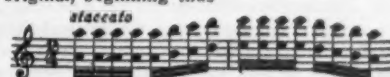
RAFAEL JOSEFFY'S CONTRIBUTION TO PIANO TECHNIC

(Continued from page 38.)

technical advancement of the pupil. Not, be it said, that he wished here to make a musical distinction, but simply that from the standpoint of the student of the instrument he held it to be a more profitable use of time to busy one's self with things that were on the direct highway to a mastery of the technical resources. He certainly would not have placed the first movement of the Schumann fantasia on a musically lower plane than the opening division of the Chopin B minor sonata, yet he did not consider the former of much use as a study piece, while the latter he ranked very high from this standpoint. Of the Tchaikowsky B flat minor concerto he said, "After you have studied it, you have learned absolutely nothing but the Tchaikowsky B flat minor, whereas after you have studied the Chopin concertos you know something more when you are through than merely the works you have been studying." The Scharwenka "Staccato Etude" was a help on the road to the pianistic Parnassus, while such pieces as the Brahms "Intermezzo" were of little or no aid to the ambitious scaler of dizzy technical heights.

These ideas in regard to piano study were simply the result of Joseffy's differentiation of virtuoso piano playing and the Kapellmeister sort. He made a sharp distinction between the pianist and the musician who merely plays the piano, and he knew full well that there are many persons of the latter type who could attempt the Brahms "Intermezzo," the Schumann Fantasia and the Tchaikowsky B flat minor concerto and get away with them after a fashion, but to whom the F minor concerto of Chopin or the D minor of Mozart would remain, pianistically, a sealed book. "It is curious," he once said, "that people who cannot play the piano can yet play the Grieg concerto. One has just to know how to play a few chords. That and the Rubinstein D minor anyone can do."

He emphasized most strongly the importance of combining technical practice with the study of pieces, his idea being to take the most difficult passages and construct even more difficult technical studies from them. In the invention of such exercises he was an adept. It will suffice to recall one example of his ingenuity in such matters; namely, his exercises on the long octave passage for the right hand in the Schumann "Toccata," as they appear in his study edition of that composition. The original, beginning thus



he recommended to be practised as follows in several keys, and in the left hand as well as the right:

LENA DORIA DEVINE

Pupil of Francesco Lamperti
— VOCAL STUDIO —

1425 BROADWAY

NEW YORK



After the study of similar clever variants on this and other difficult passages, the original reading seems mere child's play in comparison.

About the position of the hands at the keyboard he was very particular, requiring a certain roundness in appearance of every part in normal playing position, and in octaves and skips the most advantageous position for their execution; in skips letting the hand tilt slightly in the direction of the movement, in octaves holding the wrist slightly raised, the outer fingers gripping the keys with tong-like surety and firmness. As very valuable for octave work he recommended practice of such passages with the wrist held very low, a difficult proceeding, which makes the passage seem many times easier when played afterward in correct position. Tremolo practice he considered of great importance for acquiring strength and endurance.

He himself had a pair of ideal piano hands, short, thick, supple and muscular, the kind that fairly knead the tone out of the keyboard, full, round and luscious. Asked once if large hands were not an advantage in piano playing he replied, "Oh! a man may have big hands and be a big fool, too."

In practising, his idea was that one must work either for perfection or for endurance. To achieve the former one goes over and over the passage, slowly and carefully, until it is thoroughly learned. Once he said to me smilingly, in regard to a certain arpeggio passage in the first movement of the G major concerto of Beethoven, "That you must repeat 50,000 times until it is absolutely perfect." In practising for endurance one must play through the entire section of a piece, or the entire exercise or series of exercises, without stopping, no matter how tired one became or what mistakes were made. One must learn to overcome fatigue, must train one's self to be able to carry a tiring section through to the end without any outward traces of weariness.

For the technical perfecting of an oft-recurring figure or passage, Joseffy recommended taking it in the various keys or transformations in which it might occur during the course of the piece and making a special study of these different forms with disregard (for the time being) of the rest of the composition. He called attention to the advantage of transposing short pieces in the etude style, such as the G major prelude of Chopin, an excellent technical study for transposition into G flat. Also, he advised the practice with the left hand of some of the Chopin etudes in which the right hand has difficult passage work in the original, the A minor, op. 10, No. 2, for example, calling attention to the fact that Tausig had followed this proceeding and recommended it to his pupils long before the Godowsky left hand arrangements put in their appearance. In regard to scale practice he recommended a week's work on ordinary scales, followed by a week in which only difficult scale passages from various pieces were studied. Practising without looking at the hands he regarded as a valuable aid for sureness. In difficult arpeggio or passage work he advised a very flexible wrist, moving from side to side as the difficult crossings demanded.

After his pupils had reached a certain degree of development he recommended to them to go abroad for further study, not so much because he considered European teaching superior on the whole to American, but because the pupil should have the advantages offered by European musical life and experience, still immensely superior to those in America. "If a student wants to hear a Mozart opera here in New York, it is impossible for him to do so," he once had occasion to remark regretfully. At that time no Mozart operas were given at the Metropolitan. Not only in the domain of the opera, but in practically every other branch of music, excepting purely virtuoso performances, Joseffy recognized the advantage for the talented young musician of the opportunities for hearing and studying music in Europe when compared to those offered in America. He did not think very highly of conservatory education, but was rather for study under private teachers of ability and standing.

While he fully knew what an intimate contact with European musical affairs means to the American student, yet he deprecated strongly the general lack of appreciation of native musicians in America. Once he remarked, "It is strange that with all the democratic feeling here, Americans will still run to any foreigner who comes over and advertises a bit. A German or a Russian pianist is always somebody, and perhaps we may some day even have a Japanese pianist touring

THE ART OF PROGRAM MAKING

By ROMUALDO SAPIO

Out of the throngs that fill the concert halls and leave their seats pleased with the musical treat they have enjoyed, very few people realize that besides the music and the performers, another important factor has contributed to their pleasure. That invisible factor is the art of program making.

Of all arts this is perhaps the most altruistic. It does not shine of its own light, but of the light it sheds upon others. Its votaries are in turn heroes and martyrs, obscure always, both in their moments of greatness or misery. Their mastery is seldom recognized, and their counsel often unheeded.

Who knows of the misery of a musical director when he is confronted with the task of welding together in a coherent program the most divergent or unsuitable contributions of different executants? Who knows of the perplexing hours of an artist when making a recital program? None but those who have passed through these experiences can have any idea. The public listens to a well made program, enjoys it, and little dreams of the infinite care, time and thought which were necessary for its making.

The art of program making is a difficult one indeed, when considered from a high standpoint. The more or less haphazard way of stringing together of a number of pieces with the names of the composers and the executants can hardly produce a musical program in the true sense. Such a list may very well serve the purpose of informing the reader as to what he is going to hear on that occasion, but has no artistic value as a coherent unit, notwithstanding the fact that it may include many items of artistic worth. A musical program means a good deal more than a list of items. It means that a definite event has been planned with a definite purpose.

The three most important points to consider are: 1—The object and character of the event. 2—The nature of the audience. 3—The place and local conditions. Apart from the merit of the artists, the success or failure largely depends on how well these points have been considered.

As for the length of any musical program it is impossible to lay down fast rules. It is safe though, to allow no concert to exceed the duration of two hours, which should be the maximum. One hundred minutes, as Mendelssohn is quoted to have said, is perhaps the ideal duration of a concert. Beyond this limit it is unreasonable to expect from an average cultured audience the same keen appreciation, interest and receptive mood shown in the earlier stage of the entertainment.

It is no exaggeration to say that nine out of ten musical programs are too long. A most deplorable thing, for no one is grateful, and worse than all, it has the effect of making part of the audience restless, while a goodly number leave the hall before the end.

There are exceptional cases, as the hero-worship affairs, in which the public emphatically asks for a good deal more than it has a right to expect. But let this mislead no one. An audience will not appreciate any music when tired. So much for the wisdom of brevity. Of still greater importance is the composition of the program, a task which often taxes to the utmost the resources of the adept. The three points already referred to should always prove the best guide. The object and character of the concert are to be considered first—the nature of the audience and the place next.

There is a motive for every musical event. That motive is paramount, and the program should be built so as better to serve that motive. Any deviation from this point of

view is apt to weaken the program in its most vital point. Whether the occasion be an orchestral concert, a vocal concert or a concert of an instrumental soloist the same principles will hold good. With serene equanimity the able program maker will endeavor to present to the best advantage the orchestra, the vocalist and the instrumentalist, respectively, and see that a well balanced program shows the central figure with due evidence, so as to leave a definite and lasting impression in the mind of the concert goer. The choice of the music and the order in which it is performed are very important factors in the success of a concert. The music must be absolutely appropriate. This word is very significant and far reaching if well understood. When the selection is left entirely to the conductor, as in an orchestral concert, all depends on his good judgment. But in the case of soloists of high repute being asked what they propose to sing or play, the problem is often very puzzling. The soloist seldom thinks of investigating what is the scheme of the program in which his items are to be included. He looks, and perhaps justly so, upon his personal success as the main object. It is simply a point of view. The result is that frequently the items given do not fit at all, though excellent in themselves otherwise. What tact is required in certain cases to obtain from the artists something else, more in keeping with the rest is well known to the initiated! The good program maker, however, faithful to his art and undismayed by obstacles, generally succeeds. His task still grows more difficult when he tries to amalgamate numerous different elements on the same occasion, and preserve musical balance and coherence. But such a feat is only possible to a certain extent. When the complexity of the various elements is such as to render the occasion a "miscellaneous" affair, the very nature of the "mixed" event baffles all attempt at coherence. Its popular object is, in fact, better served by the absence of all coherence. The mood of the prospective audience only need be considered. And such an audience, as a rule, is light hearted, receptive and bent on having good time with a bountiful musical fare.

Of the several schemes for recital programs, one much in vogue is the historical or chronological one, which aims at presenting on a single occasion the products of various schools and periods, from the old to the modern. Notwithstanding its popularity, the best that can be said of such an arrangement is that it looks well. As to how it generally sounds is, alas, another question. Only in very few instances, and at the hands of special artists is such a plan really successful. This is no wonder when one thinks for a moment of the stupendous task involved and what exceptional versatility is required of the performer for adequately presenting such a vast and varied assortment of music. On the other hand, the historical or educational value of similar programs is very questionable, while the crude and abrupt contrasts hardly avoidable are often distressing to a degree.

A much wiser and more enjoyable scheme is that of making a recital program with music of a special period or school. While plenty of variety can thus be obtained, the performer has the obvious advantage of choosing what better suits him. This applies equally to the vocalist and the instrumentalist.

And now one word more. Some famous program makers, like the late Theodore Thomas, are born. Some others acquire the art. Many others never do. To those in the latter class, which curiously enough, sometimes includes even great artists, a word of advice: "When in doubt or in trouble consult a specialist."

America, for they are so quick to adopt our western civilization. It is only the American product which is not given a fair chance." Happily things have taken a turn for the better nowadays.

There are probably few modern pianists who have gone into the matter of fingering with such minute detail as Joseffy. With him fingering was almost an art in itself. At the lessons, in his books of technical studies, and in his editions of piano works this matter was always uppermost in his mind. Fingering and tone quality he considered inseparable, the latter depending almost entirely on the former.

He was always a great stickler for niceties in fingering, and the quality of refined elegance which his own playing possessed in so high a degree was doubtless due in a great measure to this characteristic. He was always the gentleman at the piano, and there was a certain exquisite grace in every movement of his hands on the keyboard. Single detached notes in the middle of the instrument he liked to have taken with the second finger, largely on account of the very appearance

of the thing, and nothing irritated him more than the amateurish habit of playing single bass notes with any other than the fifth finger, simply to make things easier. He was opposed to any such proceeding as juggling a passage between the two hands, contrary to the original intention of the composer, in order to make the execution less difficult. In fact I cannot recall a single instance either at the lessons or in works of his editing in which he made any such change. When there were technical difficulties he believed in learning to overcome them, and not in trying to get around them through some makeshift or other. There is a cadenza in the sixth rhapsody of Liszt which in the original reading for one hand is technically quite difficult, if the requisite cataract of tone is to be developed, but which becomes astonishingly easy of execution through a simple division of the hands, and which is usually so performed. But Joseffy would have none of this sort of thing. "If you cannot play that cadenza with one hand," he would say, "you cannot play the sixth rhapsody."

(To be continued.)

REVIEW OF NEW MUSIC

HATCH MUSIC COMPANY,
PHILADELPHIA

A. V. Davis

Two piano pieces of moderate difficulty, well written carefully edited and fingered, melodious and attractive to the amateur pianist, and valuable as teaching numbers. They are called "Marionettes' Waltz" and "Marionettes' Parade."

ARTHUR P. SCHMIDT COMPANY

S. Coleridge Taylor

"My Lady" (60 cents).
"Love's Mirror" (60 cents).

Two posthumous songs of this composer, which give fresh evidence of the loss sustained by the musical world in his death. "Love's Mirror" in particular is a dainty, attractive and very singable number.

Harold V. Milligan

"An Invitation" (60 cents).
"Beatrice" (50 cents).

"Beatrice" should make an effective recital song, dramatic in character and with a strong climax.

W. Lyndon Wright

"A Song of Joy" (50 cents). A bright, dashing song, effectively written. Good for final number of program.

G. A. Grant-Schaefer

"Two Roses," "My Little Woman." Both are tuneful, natural and easy to sing and play.

Ralph Cox

"Down in Derry," "The End of May." These are good examples of the English ballad type of song, popular rather than elevated in style. Well written and simple.

Leland Clarke

"Into the Sunshine," an effective setting of Lowell's short poem. It sounds more difficult than it really is.

Charles C. Tinney

"Ye That by Night." Sacred song, suitable for church use, written in a broad, religious march style, with a fine climax at the end.

J. Lamont Galbraith

"Glory to God in Highest Heaven," "Holy Spirit, Breath of Love." These well written songs are more or less patterned after the conventional sacred song of which Gounod's "There Is a Green Hill Far Away" is the best example. They are very good of their kind.

Harold V. Milligan

"Advent" (60 cents). Better than the average church song.

Mona Holesco

"Changing Moods" (\$1). Book of seven songs. This composer is apparently of Scandinavian origin, for the little songs, most of them attractive both melodically and harmonically, often recall the moods of Grieg.

PIANO

Florence Newell Barbour

"The Orchard in Bloom" (40 cents).
"Reflections in the Meadow Brook" (40 cents).
"Summer's Return" (40 cents).
"Gathering Storm Clouds" (50 cents).
"Dance of the Autumn Leaves" (50 cents).
Bright, catchy pieces, about the third grade.

Julius Chaloff

"Prelude in E Flat" (75 cents).
"Souvenir Russe" (65 cents).
"Valse Melancolique" (65 cents).
"Etude" (Printemps) (75 cents).

Rather more ambitious, both in content and form, than most piano music which is being used nowadays. Of distinct technical difficulty. Most straightforward musically is "Valse Melancolique."

Henri Ravina

"Celerity" (50 cents).

Louis Brassin

"In the Forest" (50 cents).

Stephen Heller

"The Rivulet" (50 cents).
Three brilliant studies edited revised and augmented by that veteran piano master Moritz Moszkowski.

H. Berens

Progressive finger control (75 cents).

Edward MacDowell

"The Song of the Shepherdess," a not difficult piano solo, so far as the notes are concerned, though there are a number of harmonic changes to give the student a little trouble. This shepherdess got a long way from the Arcadian simplicity of her ancestors, but she is a charming creature nevertheless.

VIOLIN AND PIANO

August Nöck

"Ophelia's Prayer" (50 cents). Conventional song without words; not difficult.
"Greetings from Afar," four short pieces for violinists without much technical skill, tuneful, carefully fingered and bowed, useful for teaching purposes.

Edward MacDowell

"To a Humming Bird" (50 cents). Splendid, effective arrangement by Arthur Hartmann of one of MacDowell's most fanciful short works.

Franz Drdla

Three compositions (75 cents).
"Bianca."

"Griselda,"
"Romola."

Drdla not only writes understandingly for the violin, but creates something worth while musically at the same time. These are melodious and interesting numbers.

WILLIS MUSIC

COMPANY, CINCINNATI

Albert V. Davis

"Three Cameos" for the piano. These are what Grieg would call lyrical pieces, not dances, or nocturnes or of any other set forms, but more like movements from sonatas. "Novelette," pretty, but not very deep or particularly original. "Gavotte mignonne" is a graceful dance in a so called old style, but it is not a gavot. Every strain in a gavot begins on the third beat of the measure, never on the first. This mistake is common, however.

"The White Rose," "The Rivals" two singable songs, easy and tuneful, in the popular style of the English ballad.

STAYNER MUSIC PUBLISHING

CO., SALT LAKE CITY

Charles Frederick Stayner

"Our Country," a patriotic song in praise of America, meaning the United States, as it is presumed the author does not include Mexico as part of the "glorious land of liberty." The song is good enough; many patriotic songs are. But the great trouble is to get the nation to accept a new song. A war or a revolution usually discovers what the people want in the way of a national anthem. Failing these heroic measures, C. F. Stayner must advertise extensively.

CLAYTON F. SUMMY CO., CHICAGO

SONGS FOR CHILDREN

Beatrice Macgowan Scott

"Songs of the Grass Folk," nature truths for primary grades. The words of these seventeen infant songs are by Mary Grant O'Sheridan, who, with the composer, has produced a book that cannot fail to amuse as well as instruct the little scholars in the primary grades. Neither words nor tunes are above the heads of the children they are intended for. Few writers can deal satisfactorily with so young an audience.

HARMONY

Anna Heuermann Hamilton

"Keyboard Harmony and Transposition," a practical and extremely valuable course of keyboard work for every piano and organ student. It offers an easy means of acquiring a general knowledge of simple harmony, including triads, dissonants, passing notes, suspensions, modulations, and so on. There is a great need of such a work for the young.

PIANO

Alice Bennett Wing

"Out of Doors," a set of seven moderately easy pieces for the piano: "Little Maid," "The Oriole's Nest," "The Push-Mobile Train," "The Moon," "On the Garden Walk," "An Upward Look," "Fairy Dance." The titles are fantastic, of course, but the music is tuneful and pleasing to young pianists.

Esther Gronow

"Five Sketches" for the piano: "A Holiday March," "The Blue Lake," "A Wild Flower," "To a Butterfly," "The Birds at Sunset." These are agreeable and easy pieces for children, carefully fingered and ready for the teacher.

R. W. HEFFELFINGER,

LOS ANGELES

SONGS

Lue Alice Keller

"Raindrops," "My Garden," "The Swing." The composer has set good words to effective music. The first song has a rippling accompaniment suggestive of the title, the second one is an emotional rhapsody suitable to the original manner of the poet, and the third song is a brilliant concert number with a descriptive accompaniment to words by R. L. Stevenson.

Monimia Laux Batsford

"Constancy," "Inconstancy," "Remembrance," "Porcelain Romance," "In May," "A Sleepy Song," "Bound." All of these show real and unusual talent and they are refreshing to meet with among the numberless conventional and commonplace songs published every season. The poems are aptly illustrated by the phrases of the music and the composer invariably hits on a style suitable to the nature of the lyric. Perhaps "Bound," to words by Tagore, and "In May," or "Remembrance," will please the greatest number, but it is hard to choose from among so many good songs. The accompaniments are written by a pianist and are grateful to play.

HUNTZINGER &

DILWORTH, NEW YORK

SONGS

Mary Turner Salter

"Since Thy Lips Pressed Mine." The music is as sentimental as the words in feeling, but is free from the extravagant figures of speech of the poem. Very good of its kind.

Harry M. Gilbert

"O Were My Love Yon Lilac Fair" and "Spring Rapture." The first one has a suggestion of Scotch folksong in it, due to Burns being the author of the words, prob-

ably. It is a charming song, simple, touching, and unaffected. The second is brilliant and animated.

William Stickles

Christmas song, "The Angel's Song," with violin obligato. An effective composition, dramatic enough for church work but not very far removed from the ordinary ballad.

F. Flaxington Harker

"Blessed Are the Pure in Heart"—the usual conventional sacred song, half hymn, half ballad, pleasing to the general public rather than to the musician.

SILVER, BURDETT & CO., BOSTON

Agnes Moore Fryberger

"Listening Lessons in Music," a volume of 260 pages, devoted to the musical welfare of young school children. The authoress advises the use of the phonograph. She says: "The kinds of composition to be used and the psychology upon which such compositions are graded for school lessons, and the method of presentation, fill the purpose of this little book." The object of the volume is worthy of the best efforts of the best writers. A hasty reading of this book shows that the writer of it has given much thought, study, and experience to the making of it and has produced a useful education work which all educators should possess.

CINCINNATI SYMPHONY

ASSOCIATION COMPANY

The year book for the twenty-first season, 1915-1916. This volume of 238 pages records the doings of the Cincinnati Symphony Orchestra for the season just closed and gives as well a complete list of all the works performed and artists engaged since the founding of the orchestra twenty-one years ago. There is also to be found in it a brief historical sketch of the organization. A two page picture of the orchestra on the concert stage of the Emery Auditorium, with its able conductor, Dr. Ernst Kunwald, at the head, adds much interest to the book. A comparison of the list of works performed with the list of the works given during the past season will soon show the enterprise of the conductor, who is evidently by no means inclined to rest on his laurels and fill his program with repetitions of works already known.

MUSIC IN THIS NUMBER

CORONATION PAVAN

By Clarence Lucas

The piano composition which appears on the following pages, "Coronation Pavan," by Clarence Lucas, is an original composition printed here for the first time. Pavan, or Pavanne, was the name of a stately dance that was popular two or three hundred years ago. The composition here is more modern than the old dance and yet it has a suggestion of the Old World in it. The composer wishes it to be played in the grand manner throughout, with full tone, breadth of style, and stateliness, and on no account must it be hurried.

THE SECRET

By Samuel Gardner

Samuel Gardner's song, "The Secret," is simple and straightforward, but there are many evidences of a finished musical taste and a distinctly modern feeling for harmony. It is a very effective short number. Mr. Gardner's song is printed here by special permission of the publishers, M. Witmark & Sons.

FANCIES IN MAYTIME

By Harry Osborne

"Fancies in Maytime," by Harry Osborne, is a direct, unpretentious little melody, written to be sung. This would make an effective number for a light recital program or as an encore. It is published by C. W. Homeyer & Co., Boston, and reprinted by their permission.

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(Signed) ENRICO CARUSO.

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Dedicated to Mrs. Morris Rosenwald Chicago, Ill.

THE SECRET

(O Tender Babe)

Lyric by
ARTHUR A. PENN

Music by
SAMUEL GARDNER

[illegible]

p

'Tis but a glimpse of Heav - en from whence thou came. Couldst thou but speak and

The first system of the musical score. The vocal line begins with a piano (*p*) dynamic and a long note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

mf *f*

tell me! — But ere thy tongue Hath learned to speak, —

mf *f* *rit.*

The second system of the musical score. The vocal line continues with a mezzo-forte (*mf*) dynamic, then a forte (*f*) dynamic. The piano accompaniment features chords and a bass line, with a *rit.* (ritardando) marking in the right hand.

p *pp*

Thou wilt for - get, ah, thou wilt for - get! A - las! —

p *pp* *mf* *morendo*

** segue*

The third system of the musical score. The vocal line ends with a piano (*p*) dynamic, then a pianissimo (*pp*) dynamic. The piano accompaniment features chords and a bass line, with a *morendo* marking in the right hand. The system concludes with a ** segue* marking.

TO PERCY GRAINGER
CORONATION PAVAN

"There was seen approaching a white chariot, a golden canopy above it making music with silver bells; and in the chariot sat the Queen of England, borne along upon the waves of this sea of glory."
Froude: Coronation of Anne Boleyn.

CLARENCE LUCAS.

 $\text{♩} = 92$

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked as quarter note = 92. The score includes various dynamic markings: *ff* (fortissimo), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). A marking "col. Rm." appears under the first system. The notation includes a variety of chords, some with grace notes, and melodic fragments in both the treble and bass staves.



FANCIES IN MAYTIME

Words by Emily Shaw Forman*

Music by Harry Osborne

Allegro non troppo.

JICE.

PIANO.

mf

p poco rall.

p

Were

I a blue for - get - me - not, Bright as Do - rin - da's eyes — And

p

poco rit.

mf

might it be my fa - vored lot To take her by sur - prise — I'd

* Words used by special permission
of "The Smart Set."

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a tempo. *cresc.*

but re-peat my name so sweet And heark-en her re - plies, — I'd

mp a tempo.

f poco rit.

but re-peat my name so sweet And heark-en her re - plies. —

cresc. *f poco rit.* *a tempo.*

p

Were

mf *p*

I a fresh and fra - grant rose, Pure as Do-rin - da's cheek —

p *poco rit.*

Close to her heart in fond re - pose My ref - uge I would



mf *a tempo.*

seek — And there would I rest, So glad, so blest, I

mp a tempo.



cresc.

should not care to speak, — And there would I rest, So

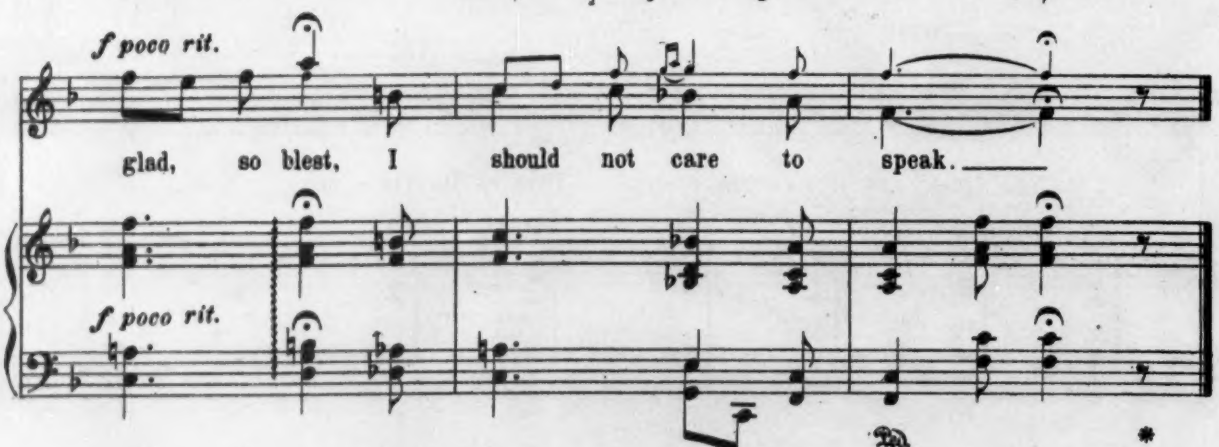
cresc.



f poco rit.

glad, so blest, I should not care to speak. —

f poco rit.



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COLOR IN MUSIC

Being the Substance of an Interview With Otto Torney Simon

[Mr. Simon is director of the Motet Choral Society, of Washington, D. C., which gave the first concert of its eighth season, Wednesday evening, February 7, introducing a group of musical compositions combined with mobile color thrown upon a screen. The use of color in this way as an art-medium was investigated and developed during the past summer in Colorado Springs by Mr. and Mrs. Simon.—EDITOR'S NOTE.]

Said Otto Torney Simon to Dick Root, Washington representative of the MUSICAL COURIER: "Though the art of pliant, mobile color is in its infancy, the blending of one color in motion with another, through innumerable tints, with variation and change in strength and intensity, has unusual significance as a means of emotional expression. One finds color in nature and in natural phenomena. In art, it is the painter's medium, in its realism and suggestion, with form and line. But here color is static or fixed. Even in the glory of the Turner skies, opulent as they are, a possible monotony is apparent, that results from the fixity and invariability of color. In mobile color a new element springs into being—life, virility, action."

"Color colleges and color theatres are now spoken of to introduce this newest of arts to the people. A new psychological language may be evolved in the future through its further development. It is a subject of immense possibility and interest. Our present epoch has appreciated but its shadowy outlines. To many the color sense is undeveloped and vague. Others find it an expression of sensuous beauty, while to the scientist it becomes appealing in quite a different way. To some, again, it is the highest symbol of divine revelation."

"Music has been used before this in combination with color as a science, and the colors of the spectrum band, the extremes of which double in vibration, have been likened to the tones of the diatonic scale, in which the octave is also in doubled vibration to its foundation note. In the Rimington 'color organ' each key of the scale, as we use it, has been given a sympathetic color. In New York City last season a composition by the Russian, Scriabin, was played by an orchestra, in which changes of key of the musical work were expressed by changes of color thrown on a screen. This performance was described by the critics as unsatisfactory, inadequate and unappealing, as linking together an art and a science."

"The Motet Choral Society has taken a bold stand. It believes it is presenting something unusual for the first time, and bases its combination of music and color on the psychological impression of the latter, caring nothing for the scientific aspects. It does not consider the change of color with note, key or bar. It uses increase or diminution of color as a dynamical stress, and the change of color and blending of tints as an emotional stimulation, wedded to music. It eliminates line and figure and deals with color only, in its many tints, variation of intensity and duration of time. In these latter characteristics it is not unlike similar ones in music, and in this way these two sister arts may be combined, and possibly stimulate, assist and intensify each other. Such mobile expression of color is yet in its beginning."

"Granville Bantock, the distinguished English composer, mentions certain musical compositions that may be presented with a fixed color environment, in order to create atmosphere. Prior to this, sympathetic environment has been given through subdued lighting; for the spirit of musical art becomes more impressive in the shadow. The latter principle has been the theory practised for the past seven seasons in the concerts of the Motet Choral Society. Subdued lighting closes the eyes of an audience and encourages a greater receptivity of things spiritual. It minimizes the motions of the director and throws a veil over the physiognomy and dress of the singers. Music appeals in this way in its legitimate right to the sense of hearing, and the disturbing effects of vision become minimized. "The fineness and suggestion of mobile color may well blend itself with the tonal work of the Motet Choral Society, for here beauty and control of tone through adjustment of vocal registers and breath control are primary considerations. The chorus is treated as a solo voice. Its art through repression and the frequent use of the 'mezzo voce' becomes a subjective one."

"In its present development the art of mobile color may not be combined with every choral work. Through experiment, however, the field will become wider. That in the future the color composer may exist who will compose his musical work and at the same time throw about this its own color aura is not an impossibility."

"The color scheme, in the three works presented, 'Dawn,' 'The Evening Star' and 'Night,' all with unusual texts, are taken from nature and from the ideas of spiritual symbolism. Realism is not intended. It is not the idea to portray actually Dawn or Night, but to awaken those deeper soul states which color and music may arouse. It is not supposed that the color interpretation as used will satisfy every one equally, but on the other hand, neither would the treatment of a musical theme or the contrapuntal development or orchestration of a symphonic composition be equally well received."

"If there is even partial success in this first attempt there must be a sympathy and harmony in the blending of the two arts. The change of color and text should satisfy psychologically the requirements of the beauty and strength of the music and text, and the increase or decrease in the intensity of color should agree with the differences of musical stress and dynamics. Both interpretation of music and color must necessarily be the result of the art of one person, the musical director. In this case the adjustments of the two arts have been considered bar for bar, so that the color changes may be actually visualized and placed on paper in their variation of tint and strength."

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CONDUCTOR TANDLER (left) AND MANAGER BLANCHARD (right) OF THE LOS ANGELES SYMPHONY ORCHESTRA WITH CHARLES WAKEFIELD CADMAN, LOOKING OVER THE SCORE OF THE "THUNDERBIRD" MUSIC.

Much as has been said of Cadman's "Thunderbird" suite, which was given its first hearing by the Los Angeles Symphony Orchestra on January 19, not enough credit has yet been given to Conductor Tandler and Manager Blanchard for the more than adequate production that was given this masterly score. To Mr. Blanchard belongs a large share of the honor of having first produced this suite, and it is due to his initiative that the orchestra is larger and better this year than ever before, and more worthy than ever in its twenty years of existence of presenting such music to the public. And to Mr. Tandler, inspired conductor that he is, belongs the credit of as nearly a perfect reading of the work as may be. Cadman has expressed himself as more than satisfied, and says that Tandler showed wonderful understanding for the work, and great patience in perfecting every detail of it. The accompanying photograph shows these three conspirators poring over the score.

BOVE ENTHUSES PHILADELPHIA

Brilliant Violinist Creates Lasting Impression

So thorough and so consistently congratulatory were the press comments regarding the work of Domenico Bove at his Philadelphia recital, which took place in Witherspoon Hall, on January 8, that only three, are reproduced here-with as indicative of the remainder, which will be printed in a following issue.

TALENTED YOUNG MAN GIVES NEW DEMONSTRATION OF ABILITY.

A young violinist who has awakened the interest of many prominent Philadelphians, Domenico Bove, appeared in recital at Witherspoon Hall last night. Bove has played publicly a number of times in this city, and is rapidly becoming known as one of the most promising of the young group of violinists striving for artistic recognition. His playing is distinguished by a rarely voluminous tone and a musicianly appreciation that indicates a natural endowment, quite apart from mere technical fluency. Indeed, technique may be said to be Bove's weak point, not that he has not sufficient for all ordinary requirements and quite enough to satisfy those to whom the possession of unlimited technique in violinists and pianists is equivalent to lack of all other necessary qualities, but he does not place his claim to musicianship solely on technical grounds. He played a taxing program last night and won the approval of a critical audience, continually growing in power and style as he progressed, and doing his closing group very effectively.—Philadelphia Record.

Domenico Bove, a young Italian violinist recently returned from an extended European stay, manifestly pleased the audience which attended his recital last evening at Witherspoon Hall. Though he is still a young man he has long passed the "Wunderkind" stage and must now be considered as a mature violinist. So viewed, he proved himself well, if not preeminently, equipped technically, and the possessor of a temperament which gave individual color and background to his playing. His tone is notably full and usually of admirable quality. . . .—Philadelphia Evening Telegraph.

Domenico Bove, a young Philadelphia violinist in whose progress many Philadelphians have taken a marked interest, presented an exciting program at Witherspoon Hall last evening and proved that his usual talent has been advantageously developed under such famous masters as Auer and Sevcik. Mr. Bove has a commanding technique, displayed in a firm, free use of the bow, and his tone has both "body" and beauty of quality. Of the handsome Italian type in his personality, there is also something of the temperament of his nationality in the manner of Bove's playing, and last night's audience responded with warmly expressive appreciation to the appeal of his interpretation. . . .—Philadelphia Evening Bulletin.

Dunning System of Improved Study
Gaining Many Recruits in the South

Carrie Louise Dunning, founder and exponent of the Dunning System of Improved Music Study for Beginners, is meeting with enthusiastic success in the South, where she is conducting her classes of teachers. On January 29, she opened a class in New Orleans, where her work is attracting widespread interest. An idea of the eagerness with which teachers are taking hold of this system of pedagogic instruction which achieves such wonderful results with children, may be gleaned from the fact that Mrs. Dunning went to Fort Worth, Tex., knowing only one person in that city, and in two weeks and two days, she had an overflow class. All of which gives a faint idea of the way the Dunning system is regarded in Texas. Mrs. Dunning gave three talks, assisted by a number of children from Dallas, whose teacher, Anna Craig Bates is a Dunning pupil, who demonstrated what children from five to ten years of age can learn in two months' study along the lines of the Dunning system. These youthful musicians

transposed their numbers in every major or minor key, including seven sharps and flats, also taking difficult dictations and did various tasks which doubtless would have taxed the capacity of many in the audiences.

Tina Lerner in Honolulu

Tina Lerner, the well known pianist, who will be heard in concert in the United States next season, is at present at Honolulu. She will spend February touring the Hawaiian Islands.

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By termination of the copartnership of August Gemünder & Sons, due to death of Rudolph F. Gemünder, the undersigned as sole surviving copartner under order of the Supreme Court, New York County, is engaged in liquidating the assets of said copartnership. Among assets is an EXCELLENT STOCK OF VIOLINS, CELLOS AND ACCESSORIES.

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May Peterson and Oscar Seagle With the Schola Cantorum

The programs of the Schola Cantorum are always—to indulge in popular slang—very high brow and as a general rule they are at the same time desperately dull. The program sung last Wednesday evening, devoted to French music previous to the Revolution, was an exception. Beside being high brow, a good part of it was distinctly pleasant to hear. There was an arrangement by Kurt Schindler for chorus, solo and orchestra and numbers from "Le Devin du Village" by Jean Jacques Rousseau, who turns out to have been a musician who wrote charming tunes as well as a philosopher. Numbers from Rameaux's "Hippolyte et Aricie" were pleasant and the two beautiful French wedding carols, finely and effectively arranged for chorus and orchestra, were finest of all, unless one excepts the beautiful "Pavanne" by Gabriel Faure, the only modern composition on the program kept in ancient style. Another very interesting number was "The Battle of Maregnano" by Clement Jannequin, an extremely clever sort of short cantata, which attempted a picture in tone color of the events of the battle and succeeded at least in being a most enjoyable bit of music, especially when one considers that it dates back to the first decades of the fourteenth century.

The chorus sang much better than it did last season. Somebody appears to have told Mr. Schindler that his programs have heretofore been too lengthy and in consequence too little rehearsed. This time it was better. The choral body sang in time and tune throughout, the only unpleasant feature being the harshness and hardness of tone of the soprano section in passages which lay high. Mr. Schindler did not conduct badly, but there is too much latitude in his beat, too little precision, vigor and strength, beside which he lacks entirely the technic of orchestral conducting, as was evinced in the interpolative numbers for orchestra. The instrumentation of the accompaniments to his own arrangements were also ordinary and uninteresting.

The soloists of the evening were May Peterson, soprano, and Oscar Seagle, baritone. They sang together Mr. Schindler's arrangement of "La Carmargo" on the air of "La Provencale," a charming thing, beautifully done. Miss Peterson sang an aria from the Rosseau opera, a graceful, dainty air, suited to her voice and style, and was very heartily and deservedly applauded. Oscar Seagle sang solos in several of the choral numbers, also sang three old Cavalier songs with harp accompaniment, and "Chanson d'un boire et a manger," which he has made familiar on recital programs here already. Seagle was in capital voice, and there is scarcely need here of repeating once more the statement that he is a master of French songs, be the style ancient or modern.

About Florio Pupils

Mary Willis Walker, coloratura soprano, who has been studying with M. E. Florio, the well known voice specialist, New York City, sang at the auditorium, Richmond, Va. (her native city), January 23, before a representative audience. Enthusiasm for her singing is reported to have been disclosed in no uncertain manner, and she was obliged to respond to many encores. Her program contained the "Caro nome" aria from "Rigoletto," in which the flexibility of her voice, her splendid ease of delivery in the

difficult cadenzas, which were smooth and even, and the clearness of her tones were particularly notable.

Alvin Smith, president of the First National Bank, who was in the audience, is reported to have said to Miss Walker: "For some time I have been a stage manager myself. Your voice is one of the most wonderful I have ever heard. Go back to your teacher, M. E. Florio; he certainly has done wonders for you in such a short time, and he will certainly make of you one of the greatest artists of the age. You cannot fail; every thing is in your favor."

As a result, financial backers have come forth and it has been decided to finance Miss Walker, paying for all her expenses while in New York studying with Mr. Florio.

Another Florio pupil, Nicola Zan, who has been singing for the past five years in Italy and for the last three years as leading baritone in the National Opera House in Prague, Bohemia, has returned to this country on account of the war. He has just signed a contract with the Victor Talking Machine Company to make records for them.

Elizabeth Parks Appears in Providence

On Friday evening, January 26, the University Glee Club, John B. Archer, conductor, gave its first concert of the season in Memorial Hall, Providence, R. I. "The evening's principal soloist, Elizabeth Parks, a young and exceedingly talented soprano, scored an immediate success. Possessed of a winning personality and a voice of freshness, purity and musical quality, which is used with skill and excellent judgment, Miss Parks' singing made a strong appeal. Her audience showed appreciation in no uncertain manner and she was obliged to sing extra pieces. In both aria and songs she displayed good vocal technic and keen artistic insight. After her final song group, three encores were added, to the last of which she played her own accompaniment." This quotation is taken from the Providence Journal and tells something of Miss Parks' success there. Her accompaniments were played by Avis Bliven Charbonnel.

Odette le Fontenay to Concertize

Odette Le Fontenay, the young and popular soprano of the Metropolitan Opera House, after the opera season, will accept concert and recital dates. Mlle. Le Fontenay, though French by birth, is also of American and Spanish parentage. Her grandparents belonged to the old French family



© Mishkin, New York
ODETTE LE FONTENAY,
Soprano, of the Metropolitan Opera Company.

De Bouligny, of New Orleans, several members of which were well known statesmen of Louisiana and Spain.

Mlle. Le Fontenay began serious vocal studies with Philippe Coudert, assistant to Jean de Reszke. After a thorough course with Mr. Coudert she had the privilege of three years in the De Reszke studio.

From the De Reszke studio she was engaged for the Coronation Season at Covent Garden. Then she gave a series of concerts in Spain, and from there went to Italy to study Italian roles. Upon her return she was at once engaged for the Opéra-Comique. While at the Opéra-Comique she was heard by Hammerstein and signed with him a three years' contract for his proposed New York opera season. On reaching America and learning that his project had been abandoned Mlle. Le Fontenay turned her attention to the concert stage and has appeared with much success in many cities. This season she made her debut at the Metropolitan Opera House, and at the close of the opera season will be heard in private and public concerts all through the country.

Stillman Studio at New Address

Louis S. Stillman has removed his studio to the Hotel Orleans, 100 West Eightieth street, New York City.



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1917

- Jan. 16 Waterbury "Elijah"
- " 17 New York Concert
- " 27 Plaza Hotel
- Feb. 6 Union Theol. Seminary
- " 7 Concert, Hotel Waldorf
- " 17 N. Y. Rubinstein Club
- " 18 Elmira
- " 19 Buffalo
- " 21 Chicago

Maine Festival

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(Exclusive of ALL Percentage
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Sept. 5, Seattle, Wash.
Sept. 8, Olympia, Wash.
Sept. 12, North Yakima, Wash.
Sept. 14, Pullman, Wash.
Sept. 15, Spokane, Wash.
Sept. 28, Worcester, Mass. (Festival)
Sept. 29, Worcester, Mass. (Festival)
Oct. 5, Bangor, Maine (Festival)
Oct. 6, Bangor, Maine (Festival)
Oct. 7, Bangor, Maine (Festival)
Oct. 9, Portland, Maine (Festival)
Oct. 10, Portland, Maine (Festival)
Oct. 11, Portland, Maine (Festival)
Oct. 13, New York (Manhattan Opera House, with Orchestra)
Oct. 31, Utica
Nov. 7, Chicago
Nov. 15, Erie
Nov. 16, Portsmouth, Ohio
Nov. 17, London, Ohio
Nov. 25, Tarrytown, N. Y.
Dec. 1, Worcester, Mass. (Return engagement)
Dec. 4, Middletown, Conn.
Dec. 7, Cincinnati
Dec. 8, Cleveland
Dec. 11, Newark
Dec. 26, Perry, Iowa
Dec. 29, Chicago
Dec. 31, Chicago
Jan. 2, New York
Jan. 9, Milwaukee
Jan. 12, Vassar College
Jan. 18, New York (Carnegie Hall, Philharmonic Symphony Orchestra)
Jan. 19, Morristown, N. J.
Jan. 24, Newark, N. J. (Return)
Feb. 1, Providence
Feb. 9, Dayton, Ohio (Cincinnati Symphony Orchestra)
Feb. 13, Dubuque
Feb. 15, Chicago
Feb. 20, Lockport, N. Y.
Feb. 22, Baltimore
Mar. 5, Youngstown, Ohio (Cincinnati Sym. Orchestra)
Mar. 6, Frederick, Md.
Mar. 7, Washington, D. C.
Mar. 8, Troy, N. Y.
Mar. 12, Sewickley, Pa.
Mar. 13, Greensburg, Pa.
Mar. 15, New Wilmington, Pa.
Mar. 29, Richmond, Va.
Mar. 30, Washington, D. C.
April 7, Seattle, Wash. (Return)
April 8, Seattle, Wash.
April 9, Everett, Wash.
April 10, Bellingham, Wash.
April 11, Olympia, Wash. (Return)
April 12, Centralia, Wash.
April 13, Vancouver, B. C.
April 23, Baltimore, Md.
April 26, New York
April 27, Fitchburg, Mass.
May 1, Scranton, Pa.
May 8, Toledo, Ohio
May 9, Toledo, Ohio
May 25, Keene, N. H.
June 1, Cincinnati (Return)

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Strauss' Music—Eddy's Recital—Whitehill
With Pageant—Notable Recitals by Local
Artists and Students

St. Louis, Mo., January 31, 1917.

The St. Louis Symphony Orchestra, Max Zach, director, included in its eighth pair of concerts, January 19 and 20, Tchaikowsky's concerto for piano, No. 1 in B flat minor, op. 23, with Leopold Godowsky as soloist. It seemed as if every piano teacher and piano student in St. Louis and vicinity had turned out to hear this master pianist and teacher. After many recalls Mr. Godowsky responded with Liszt's "Campanella." Mr. Godowsky, who is the editor-in-chief of "The Progressive Series of Piano Lessons," published in St. Louis, told the writer that Leonard Lieblich, editor-in-chief of the MUSICAL COURIER was his first American pupil and he was the one that advised Mr. Lieblich to become a music critic on account of his vast musical knowledge.

Efrem Zimbalist With St. Louis Symphony Orchestra

Efrem Zimbalist was the violin soloist at the ninth pair of concerts by the St. Louis Symphony Orchestra, January 26 and 27, performing Bruch's concerto in G minor, op. 26, and the Paganini concerto in D. Mr. Zimbalist made his biggest impression in the Paganini number, playing with ease, fluent technic and varied tone color. He too was recalled to the stage many times and gave a sympathetic reading of andantino by Max Reger.

Eula Dawley, Dramatic Soprano, With St. Louis
Symphony

Eula Dawley, the young and beautiful dramatic soprano, was the soloist at last Sunday's concert of the St. Louis Symphony Orchestra. Miss Dawley has recently returned from Europe because of the war. She sang an aria from Gounod's "Queen of Sheba" with orchestral accompaniment and a group of English songs with Mrs. Luyties at the piano. Miss Dawley possesses a dramatic soprano voice of exceptional range and sweetness and sang with great taste, excellent enunciation and good style which compelled an encore by MacFadyen. Her many friends remembered her with beautiful floral tributes.

Monteux Refuses to Direct Music by R. Strauss at the
Diaghileff Ballet Russe

The St. Louis Grand Opera Committee presented Diaghileff's Ballet Russe, January 30, before a large audience at the Odeon. "Till Eulenspiegel," "Cleopatra," "La Princesse Enchantée" and "Prince Igor" accompanied by an orchestra of sixty were led by P. Monteux, with the exception of "Till Eulenspiegel," music by Richard Strauss—as Monteux is a staunch Frenchman. Heidelberg, a German member of the Orchestra, conducted during that performance. The dancing, costumes, scenery and music as usual were superb.

Clarence Eddy's Pipe Organ Recital

Clarence Eddy, the famous organist, gave a beautiful and varied program at the Westminster Presbyterian Church, January 22, assisted by Allabelle Amerman, soprano. Mr. Eddy is a scholarly interpreter and technical difficulties apparently were nothing to him.

Clarence Whitehill With Pageant

The St. Louis Pageant Choral Society under the direction of F. Fischer gave its second concert of the season, January 23. The chorus of 225 members presented Mendelssohn's "Elijah," with Lucile Stevenson, soprano, Clarence Whitehill, bass, Mrs. O. Bollman, contralto, and George Sheffield, tenor, and Alger Roewade, boy soprano, as soloist. Clarence Whitehill was most dramatic in Elijah and in the duet with the soprano was very effective. The writer could hear very little of G. Sheffield's voice as it is entirely too light.

Mabel Ross Rhead's Piano Recital

Mabel Ross Rhead, pianist, presented a program of great musical value at the Sheldon Memorial, January 23. She played a particularly difficult program from memory.

Mary Turner Salter, Guest of St. Louisians

Mrs. Alfred Smith gave a program of Mary Turner Salter's songs at St. Paul's Church January 27, with the composer at the piano. Mrs. Salter was also entertained at a reception by the Associated Musicians at Lenox Hall.

Ernest R. Kroeger's Piano Lecture and Recital

Ernest R. Kroeger gave a piano lecture-recital, "The Emotional and Picturesque in Music," under the auspices of the Springfield Musical Club, January 26, at Springfield, Mo., before a large audience. Mr. Kroeger's "Egeria" and "Dance of the Elves" had to be repeated.

Strassberger Conservatories of Music

The Strassberger Conservatories of Music under the direction of Bruno Strassberger gave two excellent pupils' recitals January 29 at the South Side Conservatory and the second the following night at the North Side School. In all, some sixty students took part. Monday night's event was very attractive because the dramatic classes were represented in the cast of a one act comedy "My Aunt's Heiress."

Kroeger School of Music Recital

The mid-winter recital of the Kroeger School of Music was given at Musical Art Hall, January 25, before a good sized audience.

Albert Stoessel's Violin Recital

Many tickets have been sold for the Albert Stoessel violin recital, February 19, at Sheldon Memorial under the

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local management of Elizabeth Cueny. This is Mr. Stoessel's second engagement here within the last six weeks.

Carolyn Allen

The death of Carolyn Allen removed from our midst one of the most highly gifted and intelligent musicians of this community. Quiet, and almost self-effacing, she was at the same time profoundly versed in her chosen art. She held for many years two important church positions: The Congregational Church of Webster Groves, Mo., and the West Presbyterian Church of St. Louis, Mo. In both places she was truly beloved. She was registrar of the Missouri chapter of the American Guild of Organists for a number of years, and in her capacity did much toward making the local chapter a success. Her colleagues, as well as her friends, will greatly miss her. She is one of those whose memory will linger in the minds of all who knew her. Miss Allen was an officer of the Missouri Music Teachers Association and an officer of the St. Louis Associated Musicians.

M. B. D.

Another James Stephen Martin Pupil Busy

Helen S. Heiner, who has been acclaimed by New York critics as one of the few fortunate possessors of a genuine contralto voice, has been reengaged as contralto soloist at the East Liberty Presbyterian Church, one of the largest in Pittsburgh. A pupil of James Stephen Martin, one of the leading teachers of that city, Miss Heiner enjoys remarkable popularity in that city and is in constant demand for concerts and recitals. Among the engagements which she has filled this season are appearances, November 14, at a private musicale given at the home of Mrs. F. A. Estep; November 16, in Cowen's "Rose Maiden," at the Rittenhouse; December 5, with the Shakespeare Club of Conneautville, Pa.; December 11, at the centennial celebration of the M. E. Church, at Kittanning, Pa.; December 13, concert for the Jewish Council of Women, Pittsburgh; December 22, concert at the M. E. Church, of Butler, Pa.; January 2, recital before the Women's Club of Wilmerding, Pa.; January 29, at a sacred concert given at the Brookline M. E. Church; January 22, concert at Memorial Hall, Pittsburgh, etc. On February 15, Miss Heiner leaves for a two months' visit to the Pacific Coast, where she will appear in a number of recitals.

Louis Graveure's New York Recital

Louis Graveure, baritone, gave a song recital at Aeolian Hall, New York, Thursday afternoon, February 1. His program was made up of two groups of German Lieder, one of them by miscellaneous composers; the second of songs by Robert Franz; a group of Bohemian folk songs, sung in English; a group of French songs; and finally a group of six American songs, "The Devil's Love Song" (Hallett Gilberte), "Someone," "The Little Old Cupid" (Bainbridge Crist), "The Joy of a Rose" (Frances Tarbox), "Memories" (Charles Wakefield Cadman), and "Sea Poem" (Frank Bibb), all of which except Mr. Cadman's "Memories," were given their first hearing.

There is little new to be said about Mr. Graveure's art. There are few recital singers of today, who are his equal and none his superior. He has a voice thoroughly agreeable in quality throughout its range, produced with great perfection of vocal method. His interpretations are always infused with a fine intelligence, and his diction clear in whatever language he sings. His French and German are excellent, only an occasional slight fault in vowel pronunciation revealing the fact that neither one of them is his native language. English he sings splendidly, with what Americans are accustomed to call "English" pronunciation.

In the first three groups there was not a single number on his program which was not finely rendered. The opening German group, the delightful Bohemian folk songs and the following French group all afforded examples of what true song singing really means. The Franz Lieder were also finely done, though one questions the wisdom of reviving them at this late day. Hallett Gilberte's "The Devil's Love Song," which opened the American group, a very dramatic and effective composition with a real Mefistofeles' laugh right out of "Faust" was magnificently done. It won the instant notice and applause of the audience, which was equally hearty upon its repetition. Both of the Bain-

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FOURTH RECITAL, FEBRUARY 24TH, AT 8:15

PROGRAMME
Sonata caracteristique Op. 81 a Beethoven
Les Adieux Adagio Allegro
L'Absence Andante espressivo
Le Retour Vivacissimamente
Polonaise E flat minor Chopin
Nocturne E sharp Chopin
Fantasie Chopin
Arabesque G Debussy
Reverie Debussy
L'Isle Joyeuse Debussy
Forest murmurings Liszt
Blue Danube Strauss Schults-Evler

THIRD RECITAL, FEBRUARY 10TH, AT 8:15

PROGRAMME
Etudes Symphoniques Schumann
Barcarolle Chopin
Three Preludes Chopin
F sharp, D flat, G minor
Arabesque E Debussy
Serenade of the doll Debussy
Les collines d'anacapri Debussy
Feux follets Liszt
Polonaise E Liszt

FIFTH RECITAL, MARCH 10TH, AT 8:15

PROGRAMME
Prelude B minor Mendelssohn
Etude B flat minor Mendelssohn
At Evening Schumann
Hallucinations Schumann
Sonata B flat minor Chopin
Grave, Doppio movimento, Scherzo, Marche funebre, Presto.
Theme Varie Paderewski
Chant d'amour Stojowski
Etude staccato Rubinstein
Sonetto 123 del Petrarca Liszt
Rhapsodie No. 8 Liszt

bridge Crist numbers are delightful and of excellent musicianship. "The Little Old Cupid" had to be repeated as did Frances Tarbox's "The Joy of a Rose" and Cadman's well known "Memories." The regular program concluded with Frank Bibb's new song, "Sea Poem," which has a great deal of the tang of the salt air and the rush of the storm condensed into a very impressive little tone poem. In an-

Devoe Secured "Romances En Costumes"

On his recent trip to New York, James E. Devoe, the well known Detroit manager, called upon Roger de Bruyn and Merced de Piña, to inspect their costumes and get a clear idea of these artists' unique "Romances En Costumes." At the same time the singers ran over selections from their repertoire specially prepared for this attraction. The high standard of the music used, the artistic work of the singers, and the magnificence of their costumes, led to an agreement then and there, that Mr. Devoe should represent these artists in the Middle West. Mr. Devoe is known as the originator of a number of exclusive courses in the most prominent hotels and clubs in this territory, and has an exceptionally large following. He also has the reputation of being progressive and eager for novelties of inherent value, so that "Romances En Costumes" immediately captivated his interest.

Mrs. Gaynor in Recital

Mrs. William J. Gaynor, assisted by Philip Benyan, baritone, gave a song recital at the Brooklyn Academy of Music on Friday evening, February 2. A large and sympathetic audience filled the house and accorded the singer a hearty welcome, both upon her entrance and after her first group.

Mrs. Gaynor opened with "Se tu m'ami" (Pergolesi), and "Danza danza, fanciulla" (Durante). Her voice is pleasing and she interprets her songs intelligently. Her second group contained songs by Gretchaninow, Rimsky-Korsakow, Hue and Thomé, while La Forge's "Schupfwinkel" appeared in the last group. Maestro Tanara accompanied.

Silvio Morea, Tenor

Silvio Morea, the young Italian tenor who made such a good impression last fall in recital, was heard at a private function last week in operatic arias which were all sung in Italian. Signor Morea has a voice of large compass and well schooled. In all probability he will be heard next year with one of the leading grand opera companies in some of his best roles.

Florence Macbeth

PRIMA DONNA COLORATURA
(Chicago Opera Association)

The Riverside Daily Press, of Riverside, California, says: Bringing with her an art made well nigh perfect by a rare intelligence and musical understanding and to which a personality, untouched by affection or mannerism, gave added delight to her listeners, Florence Macbeth, soprano, sang her way straight into the affections and admiration of a large audience at the Loring Theatre last evening. The purity, freshness and beauty of her voice, the artistic and well nigh flawless interpretations of each number, and her clear enunciation made the program one long to be remembered by club patrons. And then she smiled a warm friendly smile that reached out across the footlights and told of her frank joy that her audience had approved of her, made everyone in the audience smile back at her. The club could not have chosen more fortunately the opening soloist of the season, and the complete satisfaction and absolute enjoyment in the singing of Miss Macbeth's brings delight in the thought that all programs of the season are promised as reaching the same standard.

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answer to insistent applause Mr. Graveure sang Mr. Bibb's well known "Rondel of Spring," which is being used by a great many professional singers this season. There followed other encores, including Mr. Crist's "Tommie," one of the most delightful things Mr. Graveure does. It was an extremely successful recital from every standpoint—that of the singer, that of the box office and best of all, that of the audience.



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Jan. 22, Calgary	Mar. 11, Oakland	Apr. 18, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
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After the water had been put on for tea, Miss Roberts settled herself in a roomy chair for the "dreaded interview." "Interviews," she began, "rather amuse me. At such a time a person finds it hard to be natural, knowing that every word uttered may find its way into print later on. Then too," she continued, "I often wonder if the public is really interested in our views."

The representative of MUSICAL COURIER ventured to explain that her activities outside of music should be of interest, because the music world knows Emma Roberts as a singer of established reputation. Therefore, there are certain to be many who would gladly hear something of



Photo by Aime Dupont
EMMA ROBERTS,
Contralto.

poetry and prose, and above all, for humanity in all its diversified types. These are the principal occupants of my time aside from music and they are all such inexhaustible subjects that I feel that I shall go on being a student all my days.

"But, of course, you love your art above everything else," suggested the writer.

"I do," answered Miss Roberts. "I sing for the joy of it. Were it possible, I should like nothing better than to sing for that one reason, without thought of the financial side of it. Perhaps, singing for the joy it brings was transmitted to me by my teacher—one of the most remarkable women I have ever known. She teaches solely for the pleasure which she finds in training young singers—her name I shall have to ask you to withhold, because of her distaste for publicity. The only award she cares about is the gratitude and success of her pupils."

It is essential to state here that Miss Roberts feels that she owes the greater part of her success to the training received from this New York woman, with whom she studied before going abroad. So complete and thorough had been her American teaching that upon her arrival in Germany the contralto found that she needed only to devote her time to stage routine and operatic coaching and so in the almost incredibly brief time of two years she acquired a repertoire of more than thirty principal contralto parts, including such important ones as Carmen, Amneris, Azucena, Dalila, Ortrud, Erda, Orpheus and Brangäne. She was about to begin an engagement at the opera houses in Königsberg and Tilsit in Northern Germany and would have gone later to Riga in Russia, but all of these cities were in the region that was immediately war swept in the summer of 1914, and so Miss Roberts was obliged to relinquish these contracts as well as a much more desirable one for the following season at the Royal Opera in Munich. She came back to America and turned her attention to concert work and was instantaneously successful.

"Some day I hope to be able to establish a fund for struggling young American singers," confided the charming singer. "There are so many who remain in oblivion for the lack of opportunity. It is true that the field is very crowded at the present time, but so few of the crowd ever attain the glorious end—success. So many are unable to obtain the training they need, and others splendidly equipped, but lacking the wherewithal to launch themselves properly, fail to get a hearing and finally are forced out of the running. In the musical race it is not always a case of the survival of the fittest."

As we chatted over the exquisitely appointed tea table, drawn up before a wide window giving a wonderfully expansive view of the southern end of Central Park, the thought came to the writer that so picturesque a scene

must furnish inspiration to the occupant of the charming apartment. This was mentioned.

"It is lovely, isn't it?" was the reply. "It is difficult to say whether it is more enchanting in the spring when the trees are in their new green and the swans glide over the tiny lake, or now when all is mantled in white and the swans have given place to the skaters. Views such as this, worth while pictures, and flowers are almost necessary to me."

This chance remark brought to mind the unusually magnificent flowers which Miss Roberts had received at her New York recital last November, so many in fact that an extra taxi had to be engaged to convey them home. We talked of the extraordinary success of that debut, for hadn't the critics acclaimed her in a remarkable fashion? Hadn't one of the most difficult to please in the fraternity pronounced hers to be "one of the few great voices heard within recent years?"

"Of course, I was delighted with the outcome of my New York recital," admitted the recitalist—"delighted—but greatly surprised. Perhaps it was partly because I am a very severe critic myself. When I am told that I have sung such and such a song well, I cannot help thinking how much better it might have been done."

Miss Roberts comes from Kentucky and possesses all the charming graces of the Sunny South. She has the warm coloring of the Latin races, frankly searching eyes of deep brown hue—eyes that have a delightful way of opening very wide when she talks in her quiet, low voice.

The contralto has lately been on tour with the Russian Symphony Orchestra and early in January took part with that organization in an all Russian program in Washington. The President and Mrs. Wilson, Margaret Wilson, the Russian Ambassador and Mme. Bakmeteff, led the list of distinguished persons present. Such was the favor with which the soloist was received that the critics said that Miss Roberts' reception amounted to an ovation.

"You spoke of the program as being an all Russian one. Does that mean that you sang your songs in that most difficult of all languages?" was asked.

"Most certainly. Whenever possible, I make it a point to sing a composition in its original text. What would we think of an artist who attempted to sing 'Home, Sweet Home,' for example in French or German? A while back, in a large middle Western city, I was criticized because I had sung Russian songs in Russian, 'for some strange reason' as the writer put it. I had a reason, and to me it was a sufficient one and not at all strange, and that was that the sombre sounding Russian words were much better suited to the grandeur of the Rachmaninoff setting than a translation into English, French or any other language could have been. I am sure that he would not have said 'for some strange reason' had I sung Debussy in French or Strauss in German."

An amusing incident happened when Miss Roberts sang in Peoria, Ill., not long ago. She had never been in the city before and naturally was curious as to its size, its points of interest and other details. She had even asked the Pullman porter for information. Accordingly her surprise can be imagined when she read in the local papers that "Emma Roberts, a former Peoria girl," would sing on the following evening. She gave the credit for the misstatement to an overly zealous press agent, who, apparently, was trying to give the event an added touch of local color.

"I had dismissed the matter, however, until it was brought to mind the next evening after the concert," laughed Miss Roberts, "and then for a moment or so I was quite confused when a number of people came up to me and asked me if I didn't remember them. Regretfully I had to admit that I did not. One little, old soul even went so far as to say that she had played accompaniments for me when I had sung as a child. It seemed that there had been some one else by the name of Roberts, who had left Peoria to gain fame and fortune, and they had mistaken me for her."

Walter Allen STULTS Monica Graham

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Chicago Evening American, January 18, 1917:
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Eddy's Transcontinental Tour

Clarence Eddy continues his triumphal trans-continental tour, starting on the Pacific coast in January. To date (February 5) his bookings are as follows:

February 2, Rockford, Ill.; February 3, New Ulm, Minn.; February 6, Northfield, Minn. (Carleton College); February 7, Mankato, Minn. (Immanuel Church); February 9, St. Paul, Minn. (St. John's Church); week of February 11, return engagements in South Dakota; February 13, Atlanta, Ga. (Auditorium); February 21, Cincinnati, Ohio; February 23, Middletown, Ohio; February 26, Cleveland, Ohio; March 3, Wallins, Va. (Wallins College); week of March 4, in Pennsylvania; week of March 11, in New England; March 13, Asheville, N. C. (Grove Park Inn); balance of week in Texas; week of March 25, in Oklahoma; week of April 1, in Washington and Oregon.

Of Mr. Eddy's playing in Madison, Wis., the Democrat said:

CLARENCE EDDY CHARMS MUSIC LOVING AUDIENCE.

GRAND OLD MAN OF THE ORGAN GIVES CONCERT AT CHRIST CHURCH. The audience that listened to Clarence Eddy's program last evening at the Christ Presbyterian church showed unstinted appreciation by their enthusiastic applause. Technically and temperamentally the "grand old man of the organ" charmed them with selections from German, Italian, French, Hungarian, English and American composers.

The human element in the music made its intended appeal in the stately language of Bach, the laughing volatile exotic element of southern Europe, and the delicately sweet interpretations of mood of reverie at eventide, peculiar to more than one nationality.

One of the most artistically rendered numbers was the "Russian Boatman's Song," arranged by the organist himself. The other favorite numbers of the evening, which made one almost believe the assertion, "The music world is a little closer to the invisible world," were:

"Evening Chimes," by H. A. Wheelton; "Fountain Reverie," of Percy E. Fletcher, and the "Caprice" of William Wolstenholme. The rendition of one of the encores, "The Rosary," called forth a storm of applause. The flawless rendering of the heavy lofty composition of Borowaki, Bonnet, and Auguste de Doeck supplied the elements of vigor and power demanded by the youthful members of the audience.

Hortense Dorvalle in "Aida"

Hortense Dorvalle will sing the leading role of "Aida," which is being given by the Cosmopolitan Grand Opera Company at Madison Square Garden Theatre, on February 12, 14 and 16.

Great interest is centered in the appearance of this young singer, who is not entirely unknown to opera goers here. Last season she was the guest singer of one of the other



HORTENSE DORVALLE,
Dramatic soprano.

opera companies and achieved much success in "Gloconda." She possesses one of the loveliest dramatic voices of the day; is young and attractive, and a fine actress. Miss Dorvalle will be heard in a number of other leading roles during the engagement of the Cosmopolitan Opera Company.

David and Clara Mannes Sonata Recital

The second of David and Clara Mannes' series of sonata recitals (tenth season) was given on Tuesday evening, January 30, at Aeolian Hall, New York, before a large audience.

Mr. and Mrs. Mannes played Beethoven's sonata in F major, op. 24, and sonata in E major by Bach. Both of these works were performed in a finished and musicianly manner. The superior ensemble work of this artist couple

has been mentioned many times in the columns of the MUSICAL COURIER, and therefore needs no further comment at this time. The closing number, Brahms' charming trio in B major, op. 8, in which Engelbert Roentgen, cellist, assisted, received an unusually fine reading.

This trio had its first performance in New York, November 27, 1855, by William Mason, Theodore Thomas, and Carl Bergman.

Three Klibansky Pupils in Splendid Recital

Lotte Madden, soprano; Gilbert Wilson, bass, and Felice de Gregorio, baritone, pupils of Sergei Klibansky, the well known vocal instructor, appeared in a recital at the Wanamaker auditorium, New York, January 27. Miss Madden and Mr. Wilson have not been heard before at Mr. Klibansky's recitals, and both proved to be a worthy addition to the number of splendid young singers trained by this master, and in due course presented by him in his recitals. Lotte Madden's soprano voice is of beautiful quality and velvety texture. She sings with fine poise and breath control, and her rendition of the "Tosca" aria and several songs was so successful that she had to give two encores.

Gilbert Wilson has one of the deep sonorous bass voices so rarely found, all the more as it is even in register and full and ringing in the high notes. He sings with finish and artistic assurance, and his vocal equipment and fine personality indicate for him a high place among concert and operatic singers. He sang the "Sarastro" aria from "The Magic Flute" and a group of English songs.

Felice de Gregorio, baritone, confirmed the good impression made in his former appearances, and after the aria

Mischa LEVITZKI Pianist

He possesses the innate sense of the artist, the power that enables him confidently to go his own way toward a goal of his own choice. His technic is highly developed, very certain, and would be "brilliant" if he sought brilliancy as an end in itself. He is as little of a virtuoso as can well be imagined, and technical proficiency is to him but means to an end. His style is, indeed, uncommonly intimate in a manner that is intensely musical. There was an allurements, a persuasive charm in this exposition that beguiled his listeners into unquestioned acceptance of it.—Richard Aldrich, in the New York Times, Wednesday, October 18, 1916.

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from the "Barber of Seville" he had to respond with an encore. Ruth Bingham, pianist, and Thurston Noe, organist, contributed several very successful numbers, and Cornelius Estill was a capable accompanist.

Klibansky pupils are continually before the public. Betsy Lane Shepherd, engaged for a concert in Buffalo, N. Y., February 5. Helen Weiller gave a very successful recital at the Arion Society, Brooklyn, January 26. She is engaged to sing in Bloomfield, N. J., February 7. Valeska Wagner's recital at the Educational Alliance, January 24, was a great success. Lotte Madden, soprano, is engaged to be soloist at the Central Christian Church, New York. Mr. Klibansky will introduce her, together with Gilbert Wilson, bass, at a recital at Chickering Hall, February 17, and give a concert with other pupils at the Educational Alliance, February 21.

Official Praise of the Cherniavskys

In connection with the recent visit of the Cherniavsky brothers to the Pacific Coast, there is an interesting letter from San Francisco to Howard Edie (manager of the famous young musicians), which speaks volumes for the kind of specific and general interest aroused by the Cherniavsky concerts in that city. The communication follows:

San Francisco, Cal., October 28, 1916.
Howard Edie, Esq., Manager of Cherniavsky Trio:
DEAR SIR—The visit of the Cherniavsky Trio is now an event of the past, and as president of the San Francisco Music Teachers Association I feel it incumbent upon me to voice the consensus of opinion among our members, and thereby add a quota of criticism of this astonishing trio.

To assert that the ensemble defies any adverse comment is not overstepping the bounds of propriety by any means. The various solos were rendered with remarkable artistic brilliancy, touched with the charming exuberance of youth. Their first number on the program made the audience literally "sit up." We felt that they were not playing for us, but playing to us, and by the end of their recital the large audience was standing up to applaud. Beyond question the Cherniavskys are the greatest trio of artists

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playing before the world today. They are virtuosos individually, and collectively, a peerless combination of musicians. The daily press is unstinting in its praise, and their fragrant memory will remain with us for many a day. May their family genius be long unbroken as ensemble artists. As virtuosos they are ever welcome; as guests they will be always honored.

Believe me,
Faithfully yours,
(Signed) GEORGE KAUSAR,
President of the San Francisco Music Teachers Association.

Dora Gibson, Soloist With Southland Club

Dora Gibson, the English dramatic soprano, was one of the artists engaged by the Southland Club for the musicale given at the Waldorf-Astoria, New York, on the afternoon of February 1. Miss Gibson sang the "Vissi d'Arte" aria from "Tosca" with thrilling effect and later was heard with pleasure in a group of songs which included "Soft-footed Snow" by Sigurd Lie and "Sing Joyous Bird" by Philips. Others who appeared on the program were Mrs. Howe-Cothran, soprano, a niece of President Wilson; Elena de Sayn, violinist; Beatrice McCue, contralto, and Vernon d'Arnalle, baritone. On February 13, Miss Gibson will make her first appearance in Providence, R. I., when she will be heard in concert under the auspices of the British Empire Club.

Amparito Farrar, Lyric Soprano

Amparito Farrar is a young soprano who is rapidly making a place for herself in the artistic world. Forced to return to America on account of the war, after successfully



AMPARITO FARRAR,

singing in Paris, Berlin and London, she is repeating her European successes here, and is slowly but surely climbing to successful recognition.

It has been said of Miss Farrar that although her voice is a small one, in listening to her singing no one thinks of that but only of the exquisite art and the way in which she handles everything she sings. A New York journal credits her with splendid voice control and brilliant interpretative powers in the singing of Brahms' "Meine Liebe ist grün" and "A Burden" by Landon Ronald. Miss Farrar has personal beauty of the Spanish type, and her voice is a lovely soprano, soft and warm, of exquisite quality.

The following extract appeared in the Paris le Courier Musical:

"Amparito Farrar, a young American, for whom we predict a brilliant future."

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GOTHAM GOSSIP

American Academy Second Performance—Halperson Opera Lectures—Thursby Musical Reception—Ziegler Pupils Sing—Speke-Seeley—E. K. Patterson Sight Singing Classes—Hattie Clapper Morris Pupil Heard—Busy Alice Shaw—The Nichols—Lewing Piano Recital—Ware-Frueauff Reception—Kriens Concert—Elsa Lyon Returns—Notes

The American Academy of Dramatic Arts and Empire Theatre Dramatic School gave the second performance of this season January 26 at George M. Cohan's Theatre. They presented two comedies, the first being by Stanley Houghton, called "The Fifth Commandment," which was naturally and pleasingly enacted by Arden E. Page as Bob Painter; J. V. Preston as Mr. Shoosmith, Madeleine Valentine as Mrs. Mountain and Esther Belle Wheeler as Nelly Mountain. The other, a three act comedy called "Green Stockings," by A. E. W. Mason, gave ample opportunity for the students to prove their ability as actors. Edith Butterfield, as Celia Faraday, had many of the mannerisms of Maud Adams. Edna Kretschmer was a winsome Phyllis, and Henrietta Hopper as Mrs. Chisolm Farraday, very easily proved her histrionic abilities. Richard Abbott did very good work, also J. O. Preston and Daniel G. Anderson. Others in the cast who helped make the performance a pleasure to witness were Margaret Ferguson, Halcen Schiller, Arden E. Page, Holley Pett, Marc Loebeil, and Harold Elliot.

Halperson Opera Lectures

January 30, Maurice Halperson gave the second of his series of twelve lectures on "History of the Opera" at the New York College of Music. He had a large and appreciative audience, his chief charm being that he presents his subject in a way that is interesting to either student or older musician. The enjoyment of the evening was greatly enhanced by Giuseppe Bamboschek, of the Metropolitan Opera Company, who played admirably Scarlatti's "Larghetto," and "Intermezzo Pastorale" and "Dance Siciliana," and by the expressive singing of Elise Kutschera, who sang "Caro mio ben" (Giordano), "Tre Giorni" (Duranti) and "Danza, Danza" (Scarlatti).

Thursby Musical Reception

Emma Thursby's third musical reception was given in honor of Teresa Carreño, her friend of many years past, and many old friends and admirers were there to greet her. The musical part of the afternoon was most interesting, and gave the greatest pleasure. Pierre Remington, basso, sang an aria from "Ernani"—"The Eagle" (Verdi), accompanied by Jessie Winterbottom. Eleanor Cochrane, soprano, sang charmingly an aria from "Tannhäuser," "Morning Hymn" (Henschel) and "How Do I Love Thee" (Harriet Ware), accompanied by Elmer Zoller, the Russian violinist. Elenade Sayn played artistically "Poem" (Tschereperine), accompanied by Vera Giles. Castellanos Varillat, French baritone, sang "The Star" (Rogers), "Amour" (Tosti), "Because" (D'Hardelot), and "I Know a Lovely Garden." Edna Frandini, soprano, sang with style and finish "La Partida" (Alvarez), "La Danza" (Rossini), accompanied by Joseph Israel. Gertrude Karl, contralto, sang delightfully "Where Ere Thou Goest" (Franz Ries), accompanied by Samuel Sheinkman. Mrs. Warren A. Ransom presided at the tea table.

Among those present were Teresa Carreño, Mrs. Charles Schwab, Dr. William Edgar Wagner, Mr. and Mrs. Adolph

Oberg, Mrs. E. J. Benedict, Alice Eversman, Mrs. E. Maurice Madison, Maud Morgan, Tolly Ford, Yvonne de Tréville, Mrs. Vernon Stiles, Mr. and Mrs. George Devoll, Mr. Isham, Mrs. Stovel, Mrs. Hjalmar Hjorth Boyesen, George Worcester, Mrs. Charles Wellington Rand, Lillian Rand, Mrs. Kingsley Ballon, Marguerite Hall, Mrs. Wiley Richards Reynolds, Mrs. Wilson Sherman Dunn, Roderich Ivan White, Harold S. Colonna, Eugene Bouches, Col. and Mrs. Henry Schoemaker, Mrs. Charles Morse Whitney and the Misses Whitney and Henry Hadley.

Ziegler Pupils Sing

Elizabeth Ursula Koven and Sara Storm Crommer appeared as soloists at a matinee recital, Wanamaker's auditorium, January 31. These young women show the superior results of their training under Mme. Ziegler, and pleased the audience greatly in their singing of modern songs and arias. Jene Skrobisch, tenor, sang two songs, and united with Miss Crommer in a duet. Piano numbers

class. Each member must pass an examination in sight singing and the theory necessary to read by sight before entering the chorus class.

Hattie Clapper Morris Pupil Heard

Anita Glanzer, soprano, demonstrated her excellent diction in singing in the French language, which she has attained through study with Miss Spalding, at the latter's studio, Central Park West. Her vocal study has been with Hattie Clapper Morris, and she sings, as do all of the Morris pupils, with much ease of vocal emission and appropriate facial expression. At the close of her group of French songs, she was warmly congratulated on her excellent enunciation and beautiful singing.

Busy Alice Shaw

Alice Shaw had a very busy week recently. In four consecutive days she filled five concert engagements, three of which occurred on the same day. January 23 at the MacDowell Club, she played a long program for de Iarecki and Roxane von Ende, the dancers. January 24, she accompanied the Rubinstein Club in the morning, gave a recital of her own compositions at the Wanamaker Auditorium in the afternoon, and in the evening appeared both as soloist and accompanist at the recital given by Valeska Wagner at the Educational Alliance. Later the same evening she accompanied Mr. Wronski, Polish baritone, at a musicale given by Mr. and Mrs. Reginald de Koven. January 26, she accompanied at a concert of The von Ende School.

The Nichols Re-engaged

Mr. and Mrs. John W. Nichols have been re-engaged for the University of Vermont Summer School, Burlington, Vt. Mr. Nichols has charge of the vocal department as before, and Mrs. Nichols will assist Charles Lee Tracey, piano. He expects to spend a couple of afternoons in Montpelier, Vt., along with the other work. They plan to give a concert every week there, with the pupils. They will do "Trial by Jury" and "Flora's Holiday" with pupils, and also hold an "open contest" the first day of the session, when three free scholarships will be given, two for piano and one for voice.

Some time ago Mr. Nichols rendered a number of tenor solos at an organ recital given by Frederic Hodges at the Methodist Episcopal Church, Johnstown, N. Y. He sang "Happy Nation Still Receiving" (Weber), "Ye People Rend Your Hearts" and "If With All Your Hearts" (Mendelssohn), "The Blind Man Outside the Temple" and "The Light of Life" (Elgar).

Lewing Piano Recital

Adele Lewing gave a piano recital at the residence of Dr. Mills, the well known lecturer, on Fifth avenue, last week. Her program consisted mostly of works by Beethoven. She is on the program of the Fraternal Association of Musicians.

Ware-Frueauff Reception

Harriet Ware and Mrs. Frank W. Frueauff issued invitations to several hundred people to meet Mr. and Mrs. Edwin Markham and Mr. and Mrs. Joseph I. C. Clarke, February 1, at the Frueauff residence, Park avenue. Many leading literary and musical lights attended this affair, which dispensed with music. Perhaps because of this it was all the more enjoyable, giving opportunity for many friendly reunions. Some of the guests met Miss Ware's husband, Hugh Montgomery Krumbhaar, for the first time. Dr. Mary C. Moonmaw and her sister, Mrs. H. L. Schmelz, sat at opposite ends of the tea table.

Miss Ware gave a lecture recital on "German Music" at the second musical afternoon of the Musical Art Society of Long Island, January 27. She was assisted by Mrs. Lue Wiltbank, soprano; Mrs. William Ansley, contralto,

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JACOBIA BROWN	EDDY BROWN	ORRIN BASTEDO	ENRICO CARUSO	PAUL CASALS	JEAN VINCENT COOPER	EMMY DESTIN	GIUSEPPE DE LUCA
ANNA FITZHU	MARY GARDEN	LEOPOLD GODOWSKY	RUDOLPH GARE	ROBINA GALLI	PAULO CRUPE	JOSEF HOFMANN	BEATRICE DE HOLTHOIR
FRITZ KREISLER	ALYS LARREYNE	BERCE KUBSEWITZKY	GIOVANNI MARTINELLI	LUCILE ORRELL	IDELLE PATTERSON	BELLE STORY	JOHANNES SEIBACH
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by Miss Gillette and organ pieces played by Alexander Russell were the remaining numbers on this program. Mme. Ziegler read a paper for the Theatre Assembly, January 23, in the course of which she said in part:

LADIES—As all about grand opera can be found in books, I want to speak to you as a woman to women on the subject. "Woman" means God's highest idea; you recollect from the Genesis of the Bible, that God created upward, from the little, low, creepy things, to man, and then as the highest ideal, woman. Therefore, woman stands for the true spirit of things, and therefore, I shall speak of the spirit of grand opera.

What is the motive and what is the purpose of grand opera? A motive generally speaking is that which causes activity, an impelling force, literally. The purpose is the goal for which work is done. When the first grand operas were composed, the purpose in the mind of the small society of humanists in Florence, Italy, was to produce music in connection with the immortal Greek plays, such as "Antigone," "Agamemnon," "Euripides," "Electra," etc.; plays that presented to the civilized world food for thought combined with classic style. No sooner did the musicians and the people at large find that the human voice was capable of the highest culture, a veritable stream of vocal teachers and students sprang up (even worse than today) and the prima donna was established, with so many caprices and so much vanity, that the composers weakened in their pure purpose of composing good music, and yielded to composing music simply to show off the voices. Mozart and Gluck, while they composed at first in the Italian style, were the only ones that kept the holy fire of inspired music burning, and you see that they are with us today. Gluck differed from the others in this way; he made the verbal basis sound and sane, repressed the vanity of the singers by leaving out all those embellishments that had no other sense than to show off virtuosity; he brought the orchestra into real musical life instead of mere accompaniment, letting the voice express genuine feeling and making the overture elucidate the coming drama.

Mozart, also, has not been equaled by any composer to this day in his own style for mixture of dignity, grace, exquisite humor, beauty and poetic truthfulness. . . . When I stood on this platform before, I spoke of opera in English; today, I speak for grand opera in general, including American opera in America! Just call for works now lying in the desks of composers; you will probably find some gems.

Bruno Oscar Klein composed, published and produced in Germany a wonderful opera on an American text, but could not find interest enough to be supported, even though he had very fine Leipzig commendations by the critics; there are others like him. Perhaps you will find an American Gluck, Mozart or Verdi for us. So keep up the good work, and we will call you the humanists of America.

Speke-Seeley's Good Work

The music committee of the New York City Federation of Women's Clubs, Mrs. Eugene J. Grant, president, has been doing splendid work during the last two years under the inspiring leadership of Henrietta Speke-Seeley, chairman, in arousing interest among the women for a more general use of music as a means of pleasure in the home. The fifth conference was held January 26, Chickering Hall, and presented Mary Helen Brown in her own compositions.

Patterson Sight Singing Classes

Elizabeth Kelso Patterson has in connection with her school of singing a class in sight singing, which meets weekly in her studio. Harry Horsfall has charge of the



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with Mrs. H. H. Marshall at the piano, and was hugely enjoyed by the large audience of ladies.

Kriens Concert

The Kriens Symphony Club, Christiaan Kriens, conductor, consisting of 100 players, Kurt Dieterle, violinist, Henry Barreuther, solo cellist, gave its first concert in Brooklyn at the Greene Avenue Presbyterian Church, January 18. This organization is doing excellent work, educating many young instrumentalists for orchestral playing. A Haydn symphony, Bizet's suite "L'Arlesienne," and other orchestral works were played. Master Dieterle played a Saint-Saëns "Rondo Capriccioso." This violinist is at the head of the Dieterle string quartet, the other members being Rudolf Olsen, second violin; Melville Crowl, viola, and Henry Barreuther, cello. Assisted by a soprano, reader and accompanist, the quartet gave a concert at the First German M. E. Church, Long Island City, January 26. The quartet played works by Haydn and Mozart and Mr. Dieterle played Wieniawski's second concerto.

Lyon Receives Fine Tribute

Elsa Lyon, the New York contralto, who has just returned from a series of concerts in the South, assisted Mrs. Thoben Mills, organist, at a recital in Columbus, Ohio, at Christmas time. Following her usual success at this concert one of the members of the executive board of the Women's Musical Club of that city was heard to remark that Miss Lyon's voice resembled Schumann-Heink's.

Annette Besuden, a pupil of Miss Lyon, is now understudying a part in the Savage production, "Have a Heart," which is having such a successful run in New York at the present time.

Notes

The Women's Auxiliary of the Port Society gave its February concert at headquarters. On the program were vocal and piano solos, recitations and songs by the seamen. Some of the artists to be heard during the present season are "The Swedish Nightingales," Franklin Karples, tenor; Oscar Lundberg, baritone; Kathryn Platt-Gunn and Alois Trnka, violin; Henry Gaines Hawn, reader and impersonator; Charles A. Baker, Mrs. James Henry McKinley and Ludmila Vojacek, piano; Philphonia Ladies' quartet, under the direction of Adelaide Geschiedt, and Laura Sedgwick Collins, of the Florence Fleming Noyes School of Rhythmic Expression.

Friends of Herbert Sisson, formerly of New York, will be glad to hear of his success as organist of the big organ at Music Hall, Cincinnati, Ohio. He gives recitals every Saturday.

Catherine Cordner Heath (Mrs. Logan Feland) is planning to take up her residence in New York City during the coming year. She intends keeping up her musical work, and in all probability will take a church position as organist.

The New Assembly Concert, February 1, was a "Juvenile Assembly," Nanette Beer, thirteen years old, violinist, and Eli Miller, nine years old, pianist, giving most of the program. They were assisted by Ruth Benton, soprano, and a feature of the affair was Nanette Beer's playing of her own minuet.

At the regular Tuesday evening monthly meeting of the New York State Music Teachers' Association, City Chapter, Musicians' Club, January 30, an address was given by Mr. Stahlschmidt. Aime Ellerman, contralto, and Calvin Cox, tenor, gave a program of songs.

NEW YORK CONCERT

ANNOUNCEMENTS

Philharmonic Society Concerts

Josef Hofmann, pianist, will be the soloist at the concerts on this Thursday evening, February 8, and Friday afternoon, February 9, of the Philharmonic Society, Joseph Stransky, conductor. The pianist has chosen Rubinstein's concerto in D minor for piano and orchestra as his solo. The orchestral numbers selected by Conductor Stransky for these concerts are Beethoven's overture, "Coriolanus"; Brahms' fourth symphony, and Strauss' symphonic poem, "Till Eulenspiegel and His Merry Pranks."

On Saturday evening, February 10, at Carnegie Hall, and Sunday afternoon, February 11, at the Brooklyn Academy of Music, Mischa Elman, violinist, will be the soloist.

Margaret Jamieson Piano Recital, February 9

A piano recital will be given by Margaret Jamieson, a young American artist from the Middle West, Friday evening, February 9. Miss Jamieson has played a number of recitals of late, and recently was the soloist with the New York Symphony Orchestra. On that occasion she played the Saint-Saëns G minor concerto. Her New York program consists of the following numbers: sonata, op. 109 (Beethoven), "La Bandoline" (Couperin), "Le Coucou" (Daguer), caprice on airs from Gluck's "Alceste" (Saint-Saëns), "Warum," "Fabel" (Schumann), nocturne, op. 9, No. 3, etude, op. 25, No. 1, scherzo in B flat minor (Chopin), etude in D flat (Liszt), intermezzo polacco (Paderewski), "Romance Sans Paroles," No. 3 (Fauré), "Valse Impromptu" (Stojowski).

Eleanor Spencer, February 10

Eleanor Spencer will be heard at Aeolian Hall, Saturday afternoon, February 10. The pianist is to play numbers from Scarlatti, Bach, Beethoven, Mendelssohn, Cyril Scott, Julius Röntgen and Liszt.

Orchestral Society Program

The Orchestral Society of New York, Max Jacobs, conductor, will give the last subscription concert of the season, Sunday afternoon, February 11, at the Cort Theatre. Frances Nash, pianist, is to be the soloist.

The Tchaikovsky symphony, "Pathétique," Saint-Saëns piano concerto in G minor, Elliott Schenck's "Tempest" (Continued on Page 62.)

Cincinnati Orchestra

Acclaimed by New York and Boston Critics

NEW YORK

"With Dr. Ernst Kunwald as commander the Cincinnati Symphony Orchestra came, played and conquered last night in Carnegie Hall.

"At half past ten, when the program had come to an end in a burst of resonant glory, the audience, rising as if by one irresistible impulse, shouted, stamped and clapped hands in delirious excitement, some enthusiasts even climbing up on their chairs.

"It was the first concert Cincinnati's finely trained aggregation of musicians had ever given in New York that caused this extraordinary scene, and surely it will not be the last. No visiting orchestra in the last fourteen years has evoked such a storm of approval; no conductor since Wasily Safonoff has aroused such tumultuous applause.

"It must be confessed that concerts as stimulating and inspiring as that which our guests from the West offered on this occasion are not common in this throbbing centre of musical and social competition. One may well question, too, whether any of our much admired local conductors have given in recent years such plastic, such euphonious and such dramatically eloquent interpretations as did Dr. Kunwald last night of Wagner's 'Meistersinger' prelude, of Beethoven's 'Pastorale' symphony and of Richard Strauss' great 'Sinfonia Domestica.'

"After this experience, indeed, there need be no hesitation in acclaiming Dr. Kunwald as one of the most musicianly and masterful symphonic conductors now in this country. Cincinnati ought to be proud and some other cities envious.

"Dr. Kunwald has an unusually well developed sense of beauty, a fine apprehension of tonal graduates and color, a keen ear for dynamic balance. That is why the men under his baton, instead of playing as most orchestras play, spin out tone in sustained song. That is why Beethoven's 'Pastorale' was so exquisitely transparent and fluid last night in the performance it received. That is why Strauss' marvelously interflowing cantilena, even in most prodigious contrapuntal swirl of grandiose fugal finale, was always palpable for the ear and vitally expressive.

"An orchestra that can give a performance of Strauss' 'domestic' symphony such as New Yorkers heard last night—a bravura achievement it was and nothing less—is surely a virtuoso orchestra."—*New York American*.

"Last night the Cincinnati Orchestra, Dr. Ernst Kunwald, conductor, gave a concert in Carnegie Hall, which was evidently much enjoyed by a large audience."—*New York Evening Post*.

"The Cincinnati Symphony Orchestra, let it be said at once, is a good orchestra and Dr. Kunwald a capable and interesting conductor. The performance of the 'Pastorale' symphony was not technically flawless, but it was steadily interesting. Dr. Kunwald indisputably held back the pace at times, and yet the scherzo

NEW YORK

and thunderstorm, in which he made some novel points, I have rarely heard any conductor make so effective.

"For doing Strauss' 'Domestic Symphony' he has our gratitude. Our local orchestras have neglected it while they have played 'Death and Transfiguration' almost into a paradoxical grave, and even 'Don Juan' and 'Till Eulenspiegel' too often. The 'Domestic Symphony,' of which many of those present must have retained only a hazy recollection, if any, turned out rather surprisingly engrossing, and not only as a great orchestral fabric by one of the chief masters of the modern orchestra.

"It was good to hear the 'Domestic Symphony' again, and through the medium of so superbly sympathetic, so superbly spirited a performance, Dr. Kunwald, who disdained to open the score on his rack, conducted as if he loves the work and with a gusto quite unbounded. The stirring close brought from the large and unmistakably friendly audience a veritable ovation for the orchestra and its conductor, which the presentation of a huge wreath to the latter did nothing to still."—*New York Globe*.

"As a conductor Dr. Kunwald is not unknown here, he having in 1906 conducted a Philharmonic concert. Dignified and of calm, commanding presence, he proved himself when at the head of his own forces last night to be a leader of fine ability generally. Conducting without a score, his reading of the Beethoven symphony was the leading feature of interest, and following it his efforts were rewarded by an enthusiastic demonstration.

"The band played with accuracy of attack, good precision and richness and fine balance of tone; the respective choirs of strings, wood and brass, acquitted themselves well, while the spirit imbuing the work of the entire orchestra was excellent. The concert was heard by a large audience."—*New York Sun*.

"At its first concert in New York the Cincinnati Symphony Orchestra scored a real success at Carnegie Hall last night.

"Before the symphony was finished Dr. Kunwald had demonstrated his ability as a conductor and the worth of his players in most convincing manner.

"The orchestra is well balanced and contains excellent players. The woodwinds in particular were noteworthy.

"After the final number, Strauss' 'Sinfonia Domestica,' which had not been presented here in several years, there was a real demonstration such as had not been seen in Carnegie Hall at any orchestra concert this season. It was played brilliantly, the finale being very forceful. There were shouts of 'Bravo!' and the applause lasted several minutes, few in the audience leaving till Dr. Kunwald had come out several times to bow his acknowledgments. All of the numbers were directed from memory, without the aid of a score."—*New York Herald*.

BOSTON

"Dr. Kunwald made a very favorable impression in all of his work. One need not speak of the routine of the conductor, the decisive beat, the control of his forces, etc. Such an ensemble as was attained last evening speaks of drill mastership, of good and faithful rehearsing.

"The orchestra is more than good; it is finely equipped in every department. The balance of the strings, the clearness of the inner voices, violas and second violins was remarkable."—*Boston Daily Advertiser*.

"Relatively speaking, there are many fine orchestras besides the one that makes its permanent home in Symphony Hall. Boston witnessed a new demonstration of this fact when the Cincinnati Symphony Orchestra gave its first concert here at the Back Bay auditorium. The visitors gave an admirable performance and were most cordially received by a large audience.

"Dr. Ernst Kunwald is a typical German leader, a man of keen musical intelligence, dramatic feeling and stern authority, and, in spite of his rather militant style and bearing, a musician with a tender regard for the simple, heart reaching themes that underlie the best of German music.

"The orchestra is a well rounded organization, containing an unusually large number of youthful members, and with string sections whose predominant bright and sparkling tone, precision of attack and finished phrasing last night gave much distinction to the performance. Several of the solo players also proved themselves musicians of exceptional ability."—*Boston Journal*.

"Cincinnati has just reason for pride in its orchestra. The spirit of the orchestra is fresh, unjaded, eager. This, no doubt, is reflected in part from the conductor."—*Boston Daily Globe*.

"Since Mr. Stock and the Chicago Orchestra visited Boston several years ago, no conductor and band from the Middle West have been applauded so heartily as were Dr. Kunwald and his men from Cincinnati at Symphony Hall last evening. The leader himself was cordially received when he first came to his place; generous plaudits rewarded the playing of the prelude to 'Die Meistersinger,' with which the concert began. Beethoven's 'Pastoral Symphony' followed, and at the end the conductor was twice or thrice recalled and the orchestra, according to custom, brought to its feet. Louder and longer even was the clapping at the close of Strauss' 'Sinfonia Domestica' and of the concert as well. At least three times Dr. Kunwald made his bow and once more his band, again standing, shared the plaudits. The audience also was more numerous, of finer quality and more interested than these orchestral expeditions from the Middle West usually assemble in Boston."—*Boston Evening Transcript*.

Manager: Kline L. Roberts

Cincinnati, Ohio

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ORGAN LECTURE-RECITALS**

Clarence Dickinson announces his annual series of Historical Organ Lecture-Recitals, Union Theological Seminary, Broadway, at 120th street, New York, Tuesdays in February and the first Tuesday in March, at 4 o'clock. The subjects include "Music at the Court of Louis XV," "Music at the Court of Frederick the Great," "The Influence of Heresies on the Music of the Church," in two lecture recitals, the first of which will treat of the influence of all the most famous heresies, with the exception of the Lutheran, while the second will deal with the Lutheran only, in recognition of the 400th anniversary of the Reformation. The last will deal with the subject of "Tonality," as exemplified in the history of music from the Greeks to Stravinsky and Ornstein. Mr. Dickinson will be assisted at each recital by well known artists. The programs follow:

Program I, February 6, 4 o'clock—"Music at the Court of Louis XV (1715-1773)—Assisting artists, Margaret Abbott, contralto; Herbert Dittler, William Kroll, violinists; Elias Bronstein, cellist. "Sarabande and Fuguetta" (Couperin), prelude (Clerambault), "Noel" (Daquin), minuet from "Le Devin du Village" (Rousseau), "Air Majestueux" from "Zoroastre," minuet from "Platee," song "La Guirlande" (Rameau), "Folies" (Aubert), "Musette" (de Montclair), "Passepieds" (Struck, Batistin), "L'Apothéose de Lullu"—two violins, cello and organ—(Couperin), song "Che faro senza Euridice" from "Orfeo" gavotte from "Armide," minuet "Les Champs Elysees" from "Orfeo"—two violins, cello and organ—(Gluck).

Program II, February 13, 4 o'clock—"Music at the court of Frederick the Great" (1740-1786)—Assisting artists, Grace Northrup,

CLARENCE DICKINSON,
Organist.

soprano; Lucile Collette, violinist; G. Roscoe Possell, flutist. Largo from sonata, No. 189, for flute (Frederick the Great), suite (Nichelmann), "Preludio e Capriccio" (Marburg), song "Gethsemane" from "The Passion" (Graun), pastorella for violin (Benda), fugue (Fasch), "La Xenophone et La Sybille" (Philipp Emmanuel Bach), songs "Fair Are Roses" (Kirnberger) and "The Last Judgment" (Philipp Emanuel Bach), sonata, No. 335, for flute (Quantz), musical offering "To Frederick the Great"—six voice fugue for organ, largo for flute, violin and organ—(Johann Sebastian Bach).

Program III, February 20, 4 o'clock—"The Influence of Heresies on the Music of the Church"—Assisting artists, May Reddick Prina, soprano; Frank L. Gosnell, baritone; Norris L. Tibbets, bass; Karel Leitner, pianist; Ladislav Urban, pianist; Vaclav Zajicek, tympanist, and the choir of Union Theological Seminary. Onistic heresy, II-III century A. D., "O Shepherd Thou Who Dost Us Keep" (Clement of Alexandria, 200 A. D.); Arian heresy, III-IV century, "Glory Be to the Father, and to the Son, and to the Holy Ghost"; Albigenian heresy, XII century, "Troubadour Song" (Bernard de Ventadour), "Le Paradis" (Anonymous), "All Mein Gedanken" (Minnele), "In Matthew Eighth Is Written" (Meisteranger Lied); Waldensian heresy, XII century, "Fantail O Dieu, que nous soyons Epars" (Psalm Lxxiv); Calvinist heresy, XVI century, "Super Flumina Babylonis," "Plus je suis ce que j'ai été" (Clement Marot); "Prayer" (Palestrina); Hussite heresy, XV century, "Nus-site War Song" (Attributed to Zizka), "Evening Hymn of the Moravian Brethren" (c. 1460), "Variations on the Moravian Evening Hymn" (Litzau), "Ma Vlast"—"My Country"—(Smetana)—for four hands, piano, organ, and tympani.

Program IV, February 27, 4 o'clock—"The Influence of Heresies on the Music of the Church"—II. The Lutheran heresy. In recognition of the four hundredth anniversary of the Reformation. Assisting artists, Inez Barbour, soprano; Rose Bryant, contralto; Theo Karle, tenor; Frank Croxton, bass, and the choir of the Brick Church. Chorale, "A Mighty Fortress Is Our God" (Martin Luther); "Jesus Unto Thee Be Praise" (Gumpelshaimer); "Ein Schen Tagetis vom Wort Gottes" (Hans Sachs); "Christ Is Arisen from the Dead" (Vulpinus); chorale Vorspiel, on two chorales by Martin Luther, "Christ lag in Todesbanden" (Scheidt); "Meine Seele erhebet den Herrn"—"Magnificat"—(Strunk); Biblical scene, "The Pharisee and the Publican" (Schuets); The Passion, "Golgotha"; the cantata, "Behold I Stand at the Door" (Bach); carol, "Away in a Manger" (Martin Luther); oratorio, "The Sorrows of Death" (Mendelssohn); "He Shall Feed His Flock" (Handel); motet, "Herr wie lange," Luther's version of Psalm xii (Georg Schumann); "The Reformation Symphony" (Mendelssohn).

Program V, March 6, 4 o'clock—"Tonality"—Assisting artist, Louis Shenk, baritone. Modes: Greek song, I century A. D.; "Haec est Dominus Domini." Gregorian plain song, first tone, VII century. "Sit Gloria Domini," harmonization in fifth and fourth (Hucbald c. 900), "Deus Creator Omnium," XIV century, harmonization in third and sixth; "Magnificat," in the first tone (Johann Pachelbel); diatonic scale, prelude in D major, built on the major scale (Johann Sebastian Bach); songs, "Merci Clamant" (Chatelet de Coucy), "Robins m'aime" (Adam de la Hale), "Non Plango" from "Euridice" (Giulio Caccini), "Dove l'en va" from "Orfeo" (Claudio Monteverde); pentatonic scale, song, "Of a the Aires" (Old Scotch Song); hexatonic scale, whole tone, "Petite Pastorale" (Maurice Ravel), song, "Chevaux de Bois" (Claude Debussy); duodecuple scale, "L'Oiseau de Feu," "Ronde des Princesses" (Igor Stravinsky); ediatonic, "Impressions de Notre Dame" (Leo Ornstein); prelude to "Tristan and Isolde" (Richard Wagner).

Daisy Cantrell Polk Highly Honored

Daisy Cantrell Polk, soprano, was awarded high honors at the second contest of the New York State Branch of the

National Federation of Musical Clubs held in Syracuse at the First Baptist Church in January.

The contest, which is held for the purpose of creating a higher standard of American training among teachers and pupils, was in charge of Mrs. William Jerome Lewis, president of the State society.

Miss Polk received high markings from the judges, who occupied carefully screened booths in the balcony of the hall. Miss Polk will now attend the district contest which takes in all of New England, New York, Pennsylvania, Delaware and New Jersey.

This contest will be held in February, and the winner of the district contest will take part in the program at the biennial convention of the National Federation in April at Birmingham, Ala.

Some Edgar Schofield Engagements

Edgar Schofield, baritone, assisted by Fanny Mera, accompanist, gave a song recital under the auspices of the Village Improvement Society of Mamaroneck, N. Y., on Monday afternoon, February 5. Mr. Schofield sang German, French and English songs, including several of those which found such favor when he gave his Aeolian Hall recital in December. He will sing at Brownsville, N. Y., on February 18 and in March will take part in two festivals in Ohio, with the Springfield Choral Society, in Springfield and at Denison University in Granville. Another important Schofield engagement later in the season will be at the biennial convention of the National Federation of Women's Musical Clubs to be held in Birmingham, Ala., in April.

Significant Praise

The following paragraph is taken from a letter received by Alma Voedisch, who booked a third tour for Sibyl Sammis MacDermid, on the Pacific Coast, December last:

January 9, 1917.

DEAR MISS VOEDISCH—I must apologize for not writing you sooner to thank you for having suggested that we engage Sibyl Sammis MacDermid for our Amphion concert. Her appearance here was an immense success and her stage presence was delightful. The number which we gave with her assistance, was the greatest triumph the Amphion ever achieved, namely, "Omnipotence," by Stevenson.

Very cordially yours,
(Signed) A. MEYERS,
President, Amphion Society of Seattle.

Davies Definition of Voice

Clara Novello Davies, well known voice teacher and only instructor of Sybil Vane, the young soprano, whose second Aeolian Hall recital took place last Thursday evening, gives the following definition of voice: "Body and brain wedded in sound."

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CHOPIN-RAVEL PROGRAMME

RAVEL
I.
Sonatina
Oiseaux Tristes
Le Barque sur l'Océan

CHOPIN
II.
Nocturne F sharp major
Nocturne B major
Impromptu A flat major
Impromptu C sharp major
Ballade G minor
Ballade A flat major

RAVEL
III.
Gaspard de la Nuit
a. Ondine
b. Le Gibet
c. Scarbo

CHOPIN
IV.
Waltz A minor
Waltz C sharp minor
Etude E minor
Etude C minor
Scherzo B flat minor

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Society in Testimonial to Director and Mrs. Chapman**

This is a gala year for the New York Rubinstein Club and Tuesday evening, January 30, was the climax, so to speak, of the thirtieth anniversary of the founding of this organization; on that evening the annual ball was preceded by a banquet given in honor of Mr. and Mrs. William Rogers Chapman. The event took place in the grand ballroom of the Waldorf-Astoria Hotel, New York, which was handsomely decorated with greens, intertwined with red and white lights, the club colors. Upon their arrival the guests were greeted by Mr. Chapman, who enjoys the remarkable record of having been the only conductor of the Rubinstein Club throughout the thirty years and of never having been absent from a single concert, and Mrs. Chapman, the organization's beloved president. The huge ballroom was filled to its capacity with a brilliant assemblage which included many of the prominent musicians of the metropolis. Among those seated at the honor table with Mr. and Mrs. Chapman were Josef Stransky, David Bispham, Hon. and Mrs. F. E. Boothby, Henry Hadley, Bishop Charles E. Burch, Mr. and Mrs. W. LeRoy Coghill, Mr. and Mrs. Alexander H. Candlish, Mr. and Mrs. Bedell Parker, Mr. and Mrs. Howard MacNutt, Katherine A. Martin, Mrs. Leonard L. Hill, Mrs. Alfred W.

son (thirty years), Emily Lawler Bridges (twenty-nine years), Anna Babette Huss (twenty-eight years), Kate Williams Horry (twenty-eight years), Jean S. Taylor (twenty-six years), Isabel Langstrath Hedden (twenty-six years), Miriam Henry Benjamin (twenty-five years), Jessamin Hallenbeck Kavanagh (twenty-five years), Freda Jebb Colter (twenty-five years), Mrs. N. I. Flocken (twenty-five years), Mrs. George M. Hayner (twenty-four years), Mrs. Harold Avery (twenty-two years), Eloise E. Hermance (twenty-two years), Virginia Goddard Lawrence (twenty-two years), Mrs. Louis E. Manley (twenty-one years) and Georgiana Godding Fuller (twenty-one years). One other gentleman has been identified with the club throughout the entire thirty years and that is Louis R. Dressler, who has acted as organist during that time, and who was present on the occasion to help celebrate this thirtieth birthday.

During the course of the evening a number of speeches were made. Mrs. Chapman gave the president's greetings with all the whole-hearted and gracious hospitality for which she is noted. Mr. Chapman, in speaking, chose as his subject "Looking Backward." Hon. Frederic E. Boothby, formerly Mayor of Portland, Me., and now holding similar office in Waterville, that State, also spoke. A large number of musicians who call Maine their home State, and who are regular attendants at the annual Maine Music Festivals which are held each fall under the direction of Mr. Chapman in Bangor and Portland, were present. Mr. Chapman is not alone content with his Maine festivals, for each year he directs an annual tour throughout that section with a number of well known artists.

During the banquet the Russian Balalaika Orchestra, Alexander Kiriloff, conductor, played the following program, assisted by S. C. Walevitch, singer of Russian folksongs: Selection of South Russian songs (Niaszynski), "Tzarina" (Russian folksong), "Butterfly Valse" (W. W. Andreeff), "Echo of the Forest" (Russian folksong), "On the River" (Russian folksong), "Serenade" (Pierné), "Gatschino Valse" (W. W. Andreeff), "Passepied" (Delibes), "Beer-Berry" (Russian wedding song), the Peasant song from "Prince Igor" (Borodin), "Polianka" (Russian folksong), "In the Church" (Tchaikowsky), "Valse Jubilante" (Andreeff), "Mosquito Dance" (Russian folksong), "The Volga Boatmen's Song" (Russian folksong), "The Bright Moon" (Russian dance) and polonaise (Andreeff). Julius Fuhs was at the piano.

After the banquet the guests adjourned to the Waldorf apartments while the ballroom was cleared for the ball, which opened at 10 o'clock. Mr. and Mrs. Leonard B. Hill and Mr. and Mrs. Bedell Parker leading the grand march. An especially charming feature of the re-entrance to the ballroom was the aisle which the ushers formed through the room. First came the maids of escort, followed by girl ushers, carrying shepherdess crooks entwined with flowers, and then little flower girls scattering rose petals around Mr. and Mrs. Chapman and the officers of the club as they entered. These officers are Mrs. Samuel J. Kramer, first vice-president; Mrs. Alfred W. Cochran, second vice-president; Mrs. Harry C. Hallenbeck, third vice-president; Mrs. Alexander H. Candlish, recording secretary; Mary Jordan



THE RUBINSTEIN CLUB'S THIRTIETH ANNIVERSARY BANQUET, HELD AT THE WALDORF-ASTORIA, JANUARY 30, 1917.

Cochran, Mrs. H. C. Hollenbeck, Mrs. Samuel J. Kramer, Florence Guernsey, Albert S. Woodman, Emily Lawler Bridges, Emma Peyton Patterson and W. C. Allen. At a center table were seated the ladies who have been choral members of the organization for twenty years and more. It is indeed an honorable record, and the list of names consisted of Mrs. William Rogers Chapman (thirty years), Emma Peyton Patter-

Handsone remembrances of this occasion were presented to those on the roll of honor (those who had been choral members over twenty years), and a bag containing \$500 in gold was presented to Mr. and Mrs. Chapman from the members of the club. Mrs. Chapman was the recipient of a handsome present from Mrs. Charles G. Braxmar as a token of her personal love and regard.

Baker, corresponding secretary and treasurer, and Mrs. Eugene Hoffman Porter, honorary vice-president.

At the close of the grand march general dancing was indulged in until a late—or rather early—hour. As the guests departed on every side one heard the opinion expressed that this thirtieth birthday party was the finest event of its kind given by this organization, and this is saying a great deal.

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Cecil Fanning's Great New York Success—One of the Largest Audiences of the Season Compel Him to Sing Nine Encores

(Henry T. Finch, in *The New York Evening Post*, January 20, 1917.)

FANNING AND TURPIN.

Everybody has heard of the barber who, on asking what was wanted, was told, "Silence . . . and not much of that." Time was when singers were merely musicians . . . and not much of that. To the words to which their tunes were wedded they paid not the slightest attention. "Bete comme un tenor" was one of Voltaire's aphorisms.

We have changed all that. Tenors and baritones today are at least expected to bring out the poetic contents of what they sing, as well as the melodies. Not all, to be sure, succeed in living up to the new ideal. Prominent among those who do is Cecil Fanning. The fact that he is himself a real poet (whose verses are being set by several American composers) guarantees his paying proper heed to the text of the songs he delivers. To hear him sing Loewe's "Erkling" is almost to be convinced that Wagner was right in saying that this is even a finer setting of Goethe's poem than Schubert's, but when you hear Fanning sing Schubert's, you change your mind again, partly, too, because his pianist, Mr. Turpin, helps him so eloquently to bring out the genius of this music.

On his Aeolian Hall program yesterday, Mr. Fanning had not only Loewe's "Erkling," but the same composer's great ballad, "Edward," which as Mr. Fanning sings it, with his fine baritone voice and theatrical delivery, becomes a thrilling miniature music drama. He was also heard in songs by Rubinstein, Wolf, Grieg, Rachmaninoff; in old French songs, and in an American group, including a setting of his own poem, "A Sicilian Spring," by Francis Hendriks, concerning which there was this interesting note in the program.

(W. J. Henderson, in *The New York Evening Sun*.)

Cecil Fanning gave a song recital before a large and enthusiastic audience. Mr. Fanning seems to be delightfully at home in respect to natural ease of delivery in each song. He possesses a voice of agreeable quality and he uses it with uncommon skill. His style throughout his program was excellent, and so was his diction.

(Richard Aldrich, in *The New York Times*.)

Cecil Fanning faced a surprising attendance at Aeolian Hall yesterday afternoon. From Rubinstein's "Persian Songs" to some old French and later American, the singer ranged a wide variety of tone and style.

(H. E. Krehbiel, in *The New York Tribune*.)

He possesses a voice of great richness and flexibility, and one which he produces with singular ease and fluency.

(Greta Bennett, in *The New York American*.)

It was in a double capacity of poet and singer that Cecil Fanning appeared in Aeolian Hall yesterday afternoon. He gave his annual song recital, and to him was credited the charming lines of "A Sicilian Spring."

Mr. Fanning is a young and intelligent baritone, who made a favorable impression on local music lovers a year ago. He possesses many of the attributes that go to make a successful vocalist. He has a rich and sympathetic voice of good range. The singer was well supported by H. B. Turpin at the piano.

New York Concert Announcements

(Continued from page 59.)

Suite, special feature—first time in concert form—and the Wagner "Tannhäuser" overture will make up the program.

The New York Oratorio Society will have given Mendelssohn's "Elijah" twenty-one time on February 13, when Louis Graveure, who has achieved a sensational and merited triumph among the newer vocalists, will sing the title role at Carnegie Hall.

In this country, as abroad, "Elijah" is the most popular of all oratorios, excepting possibly Handel's "The Messiah," and its popularity is not difficult to understand when one considers the human interest in the libretto as well as the supreme beauty of the music. Even the much exploited "tired business man" can be freshened and quickened by the brisk dramatic narrative of this classic.

Joseph Bonnet, Aeolian Hall, February 13

Joseph Bonnet, the French organist who made his first American appearance at the College of the City of New York on Tuesday, January 30, will give a recital in Aeolian Hall, Tuesday afternoon, February 13. Mr. Bonnet has arranged a varied program that will include several of his own compositions, while a special feature will be an improvisation on a theme to be given by someone in the audience. The organization has already been engaged for many private appearances in New York, and he will make an extended tour of the country that will keep him steadily engaged during the limited time that he will remain in America.

Evelyn Starr, February 19

Evelyn Starr, violinist, whose recent playing in Aeolian Hall, New York, charmed the newspaper critics into expressions such as "her tone is surpassed by few violinists now appearing before us," "Evelyn Starr is what her name suggests . . . especially did they marvel at the bigness and warm eloquence of her tone, which on the lower strings, as in the twice played Serenade, by Tchaikowsky, seemed to have the mellow richness and fullness of a viola, or even a cello," and "Miss Starr draws from her fiddle, which must be an extraordinary specimen, a remarkably large, warm, sensuous tone, which lends itself perfectly to emotional expression." She will play her third and last New York recital of this season on Monday afternoon, February 19, at Aeolian Hall.

Cheshire Recital, February 20

Zoe Cheshire, harpist, will give an annual recital of the compositions of her late father, John Cheshire, the famous English harpist, in the College Room of the Hotel Astor, on Tuesday afternoon, February 20.

St. Cecilia Club, February 20

Tuesday afternoon, February 20, the second concert this year of the St. Cecilia Club, Victor Harris, conductor, will be given. An unusually attractive program has been prepared.

Christine Langenhan, March 5

Christine Langenhan, of the Royal Opera, Berlin, and the Civic Opera Theatre, of Hamburg, has been heard in many cities during the last six months. In Providence, R. I., she sang with particular success a program composed exclusively of songs in the English and French languages. March 5, Mme. Langenhan will make her first New York appearance in song recital, having been heard previously in this city only once, at the Manhattan Opera House, in an aria, accompanied by the Manhattan Opera House Symphony Orchestra.

Frijsh Recital Postponed

Owing to indisposition the recital which Povla Frijsh was scheduled to give in Aeolian Hall, New York, on Friday afternoon, February 2, was postponed to a date to be announced later.

Orchestral Society's Interesting Program

The next concert here of the Orchestral Society of New York, Max Jacobs, conductor, will take place at the Cort Theatre, Sunday afternoon, February 11. With the sixty excellent musicians that constitute his orchestra, Mr. Jacobs will play Tchaikowsky's "Pathétique" symphony, Wagner's "Tannhäuser" overture and Elliot Schenck's "Tempest" suite, which is to have its first production in concert form on that occasion. The soloist of the afternoon will be that poetical and deep-feeling pianist, Frances Nash, who is to play Saint-Saëns' concerto in G minor.

Netherland Folksongs at Arion Concert

Next Sunday evening, February 11, the New York Arion Society, Carl Hahn, director, will give its second concert of the season. The soloists will be Eleanor Cochran, soprano, and Edmund A. Jahn, bass. Ellmer Zoller and Robert Biedermann will be at the piano. Under the direction of Mr. Hahn, the mannerchor will sing works by Carl Zollner, Kremsier, Zuchneid and Henry Hadley, among them being six old Netherland folksongs.

Athené's Delightful Luncheon

Athené held its monthly luncheon at the Hotel Waldorf-Astoria, New York, Thursday, February 1. The Astor Gallery and adjacent corridors were tastefully decorated for the occasion, and the luncheon proved to be a most enjoyable event. The guests of the president, Katherine A. Martin, were Castellanos Varillat, Howard Kyle, Lionel Atwill, of the Lodger Company; Butler Davenport, American playwright; Mrs. William Grant Brown, Mrs. H. Gilbert, Katherine von Klenner, Mrs. Albert Canfield Bage, Mrs. Joseph J. Fanning and Maude E. Southworth.

Following the luncheon, a tastefully arranged musical program, with interspersed talks on the topic of the day—the drama—was presented. Judson House, tenor, opened the program with Protheroe's "Ah, Love, But a Day" and Horsman's "Bird of the Wilderness." His voice is rich and full, of lovely quality, and he handles it with ease and skill. Under such conditions he naturally received a hearty

welcome from the Athené members. Mrs. Martin then received the new members. Klairé Dowsey, a soprano with voice of delightful quality, has a good conception of the art of singing. She followed with Massenet's "Open Thy Blue Eyes" and the old German "Spinning Song," sung with good English diction. Butler Davenport, the American playwright, who, in a great measure, is responsible for that delightful little playhouse, "The Bramhall," "The House of Truth," in East Twenty-seventh street, New York, where "Keeping Up Appearances" is being presented, spoke on the object of this unique little theater which he prefers to call "A Playhouse." Judson House followed with Lehmann's "Ah, Moon of My Delight," from "A Persian Garden." Lionel Atwill spoke interestingly on the present drama and Castellanos Varillat emphasized the importance of the dramatic side in opera, giving interesting illustrations from his own experience. Then followed "A Bit of Current Events" by the Misses Towne and Chipman, and Mrs. Hamilton, who reviewed in an attractive manner the most important recent dramatic and musical events. Mrs. William Grant Brown, president of the State Federation of Women's Clubs, was also heard with pleasure. After the introduction of the guests of honor, Judson House sang "Inter nos" (MacFadyen) and "Where My Caravan Has Rested" (Lohr), which concluded a very delightful afternoon. The chairman of the day was Edith F. Ranger; the music was in charge of Mrs. James P. Niemann, and Mrs. George W. Beckel aided the president.

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- I.
 - a. An die Musik Schubert
 - b. Die junge Nonne Schubert
 - c. Frühlingsnacht Schumann
 - d. Soldatenbraut Schumann
- II.
 - a. Vergessen Franz
 - b. Mädchen mit dem roten Mündchen Franz
 - c. Der König in Thule Liszt
 - d. Mignon's Lied Liszt
- III.
 - a. Treue Liebe Brahms
 - b. Der Jäger Brahms
 - c. Der Tod, das ist die kühle Nacht Brahms
 - d. Feldeinsamkeit Brahms
 - e. Ständchen Brahms
- IV.
 - a. Geh' Geliebter (First time in New York) Hugo Wolff
 - b. Das Lied der Chavaza Weingartner
 - c. Die Quelle Goldmark
 - d. Tanz mit mir (First time. Written for and dedicated to Mme. Langenhan) H. Spieler
 - e. Ach, wer das doch könnte Berger

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Schelling Composition Triumphs—Matinee Musical Club Concert—Mrs. Beach at Witherspoon Hall—Mme. Szumowska Lectures on Chopin—"Sonnet from the Crimea" Sung at Academy—Philadelphia Conservatory Pupils' Work Enjoyed

Schelling and Stokowsky

Before the usual large audiences, the symphony concerts in this city during the past week proved eloquent works of art. The genius of Stokowsky and Schelling supported by excellence on the part of the orchestra brought about a result that elicited the utmost appreciation and enthusiasm from everyone in attendance.

Schumann's "Manfred" overture appeared first on the program, played in a manner that proved eminently satisfying. The symphony selected for the occasions was Mendelssohn's A major, No. 4. The work was rendered without pauses between the movements, hence from the rhythmic pulsings of the allegro, to the pleading song of the andante, from the high, idealistic purposes of the third part in which the French horn phrases were rendered with dignity and tonal purity, to the abandon of the finale with its spirited close, the work appeared as a perfect whole.

Next, impressions in the form of "Variations on an Original Theme for Orchestra and Piano," by Ernest Schelling, with the composer at the piano, was offered in a style that could not help but win the storm of prolonged applause with which its conclusion was greeted. Mr. Schelling has given us something that is not only novel, but which demands much thought. Is it perhaps a glimpse of the new and at the same time well founded logical school or departure for which we are waiting? There can be no doubt of the sincerity and genius present, nor is there any question as to the nature and strength of the appeal. Throughout the rendition the orchestra played with an assurance and a tonal shading that was superb, while the piano part, exquisitely merged with the orchestra as it was, proved Mr. Schelling an artist of broad and admirable depth, who did not hesitate to sacrifice a display keyboard virtuosity when the inspiration so required.

The Strauss tone poem, "Tod und Verklärung," was the final number. All the intensity and dramatic effects that the work demands was accorded it.

Matinee Musical Club Concert

On Tuesday afternoon, January 30, before a large and thoroughly enthused audience in the Bellevue-Stratford ballroom, the Matinee Musical Club of this city presented Percy Grainger, the eminent composer-pianist, and Roberta Beatty, mezzo-soprano, in recital. This arrangement was a departure from the usual custom of choosing soloists from among the club members or local artists, and proved of unusual interest. Mr. Grainger opened the concert with a masterful interpretation of the Bach-Busoni prelude and fugue in D major. Given with unsurpassed rhythmic and color values, it was at the same time an intensely scholarly example of the soloist's musicianship. After the prelude a collection of free adaptations remarkable in character and thoroughly in harmony with the spirit of the originals were offered, in the nature of transcriptions from Irish folk tunes. These exquisitely written and aesthetically rendered selections were excellent examples of piano literature both in concept and rendition. Mr. Grainger's tone sparkles and laughs or sings resonant and full, as the occasion requires. His complete entrance into the spirit of the work at hand brought his audience in close sympathy with all his intents.

Miss Beatty, a young woman of attractive personality, rendered a group of modern songs, as well as numbers from Hahn, Holmes, and a selection from "Carmen," in a style that captivated the audience. Her voice was decidedly pleasing and she sang with fine emotional balance. Mary M. Mount, a member of the Matinee Club, was an accompanist of decided artistic ability.

Mme. Szumowska Lectures on Chopin at Witherspoon Hall

Antoinette Szumowska gave the third of the musical talks at Witherspoon Hall in aid of the Philadelphia Orchestra Endowment Fund. The lecture was given Thursday afternoon, February 1, before the largest attendance so far present at any of this series. Her subject was "Chopin and His Works."

Philadelphia Music Teachers' Association in Meeting

On Thursday evening, January 25, the Philadelphia Music Teachers' Association held a meeting of unusual interest and enjoyment. On this occasion D. Hendrik Ezerman of the Philadelphia Conservatory discussed "New Teaching Pieces." Earl Barnes, an educator of national reputation, spoke on the influence of rhythmic exercises. Elsie S. Hand played in a very enjoyable manner and William Multer, baritone, sang some charming numbers.

Mrs. Beach Heard at Witherspoon Hall

Chief interest in the concert given by the Kneisel Quartet, Witherspoon Hall, Thursday evening, February 1, centered in Mrs. H. H. A. Beach's quintet in F sharp minor. The work is exquisitely spiritual in parts, though in the main its dramatic intent predominates. The composer's playing of the piano part greatly intensified the effect of the work as a whole, though by this it is not intimated that Mrs. Beach endeavored to shine forth more brilliantly than the scoring demanded. In fact, she played ever with the utmost regard for the work entailed by the other instruments.

"Sonnet From the Crimea" Sung at the Academy of Music

Thursday evening, February 1, the United Polish Church choruses of this city, assisted by able soloists and a large

contingent from the Philadelphia Orchestra produced "Sonnet from the Crimea," the verse of which was written by Adam Mickiewicz and later on set to music by Stanislas Moniuszko. The concert was under the auspices of the Emergency Aid Committee.

Pupils of Philadelphia Conservatory Give Excellent Concert

Before an audience which completely crowded Griffith Hall the pupils of the Philadelphia Conservatory of Music, intermediate department, gave a concert on Friday evening, February 2.

G. M. W.

Bay Ridge Choral Society Gives Cantata

The Bay Ridge Choral Society, William A. Parson, conductor, gave Cowan's "The Rose Maiden" on Friday evening, February 2, at the High School there. The soloists of the evening were: E. C. Kneemeyer, Mrs. J. R. King, W. F. Blix and George Sheffield, the young tenor. The choral society was assisted also by an excellent orchestra of New York Symphony musicians. The entire work was artistically rendered, the soloists adding much to the merit of the cantata.

During intermission a number of short addresses were made by members of the social center committees. Music seems to be the prevailing entertainment of the community. The people's appreciation of it is very fine, as was indicated by the large number that filled the hall to hear their fellow citizens in the choral. As a surprise, William Parson presented the well known cellist, Hans Kronold, who rendered the following numbers: Ave Maria (Schubert); Hungarian rhapsody (Popper) and his own "Romanze." He was given an ovation. Before departing Mr. Kronold told the people that they were indeed fortunate in securing the services of their conductor, Mr. Parson, who has been his accompanist, on all his tours, for a number of years. Mr. Kronold's words were indeed a val-

uable tribute to Mr. Parson, whose work with the society is obtaining good results.

Arthur Alexander's Second New York Recital

Arthur Alexander, in his second New York recital of the season given at Aeolian Hall, Monday evening, February 5, met with the same success which awarded his first one, and his work both as singer and self accompanist was maintained at its usual high standard. A detailed account of the recital will appear in the MUSICAL COURIER for February 15.

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REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received—Editor's note.]

How to Get Engagements

"How I can proceed in an effort to procure an opening for concert, vaudeville or other stage work. . . I possess a baritone voice with an easy range of two octaves, G to G, and a number of vocal critics have assured me that there is money making quality in my voice. I have studied assiduously for two years, but have never had any stage experience."

It would almost seem as if your two year term of study had not been sufficiently long for you to make a successful public appearance, that is, if you wish to become a really first class public singer. Three years is considered about the least time necessary for anyone to fit themselves for the public work that is demanded of singers today, and as you will see in different notices of successful singers, ten years have often been given to their preparation. As has been said previously in this column it is necessary now that a singer shall have sufficient command of English, Italian, French and German to sing in those languages; that is, to sing so that the diction in each language shall be above reproach. It does not mean that you must speak those languages fluently, for I once heard a celebrated singer, who could not speak one word of English, sing a song in that language with the most perfect diction, each word beautifully pronounced and receiving its full value. When Mme. Gadske sang the leading role in Walter Damrosch's "The Scarlet Letter," she could not speak English, but in a few weeks she learned the opera and sung it, her accent being such that no one would have suspected that she was not thoroughly conversant with the English language, she sang so clearly and well.

The best way for you to be satisfied that you are fitted now for public work, is for you to consult some one of the leading managers of the country. You will find names and addresses in the MUSICAL COURIER. Go to any one of them; they will give you an audition and be perfectly fair in their advice as to your fitness. If you have the voice, you will probably be told what you require in the way of further preparation, if at present you are not ready.

I do not know about the teachers in your city, but there are in nearly all large cities excellent teachers who would be judges of your present attainments. But the thing that makes me doubtful of your being at present prepared for public work, is the short time you have studied. To make an appearance and then find you had not sufficiently prepared yourself, would be disastrous, as an initial failure is sure to be remembered.

I know many teachers who would not wish pupils to make a debut until they had studied five years at least. Of course there are exceptions. So my best advice is for you to see a reliable manager, or, if that is not possible, to consult with some well known teacher who would give disinterested advice. But it would be a great mistake to make a premature appearance—and fail.

Wants Position for Summer

"Please advise me as to securing a position for the summer as teacher of voice. In what section of the country is there the greatest demand? I am well equipped for teaching, but my voice is still in the making."

It would seem that the best thing for you to do is to place yourself with some New York manager, for it is to New York that the majority of the applications for teachers are sent. There is so much summer teaching all over the Northern States that it would be difficult to say in which section there is the greatest demand. I would suggest that if you could be within easy distance of New York, you could take lessons of some teacher in this city. There are one or two of the leading teachers who will be in the city next summer for pupils as they have had so many applications for lessons from those who are unable to be here in the winter.

You should write to some of the managers—you will find their names and addresses in the MUSICAL COURIER—and make your plans for the summer at once, as usually arrangements for teachers are made months in advance. If you write to several of the managers you will be able to determine from their letters which one of them is most suited to your needs. In writing you will, of course, state that you wish a position to teach; also you had better give the name of your teacher as that means so much as a guarantee for your fitness to teach.

Would Study Piano

"Would you kindly advise me as to the best method for a person of forty-two years to follow, to take up the study of piano from the very beginning?"

Of course you must study with a good teacher for it is only a waste of time for anyone to study with a poor one.

Why not as you only wish to study for your own amusement, if I understand your letter correctly, go to one of the well known conservatories of music schools? You will find them well equipped with the very best teachers who would understand that you wish to begin at the foundation. There are splendid music schools near your own address, whose piano teachers are well known. I make this suggestion as in many cases if you went to a private teacher, that is one with a name, you would be placed in the hands of an assistant until you had acquired a certain facility. Not but what some of the assistants are most capable teachers, but it seems to me that you would find exactly what you require in a school. You would have private lessons, that is, not in a class. The fee would be much less in a conservatory or school, although that may not matter to you.

If however you prefer lessons with a private teacher, I can only call your attention to the advertisements in the MUSICAL COURIER. As you will see not all of them are willing to take beginners, yet there are many who do so. Be quite sure that you select a teacher who will give you the best groundwork, as that is the most important part of piano, or any musical, instruction.

Wants to Be a Teacher

"I would be thankful to you if you could give me the name of an agent to have a position as teacher in the East. More, could you find out where I could buy the Sixty Daily Exercises by Pichna, new edition, with variations by Willy Rehberg. They are used in the Leipzig Conservatory. This is a foreign edition, which I cannot have on account of the war."

In answer to your first question, I will call your attention to the same question answered today in this column. You must apply to some manager in New York for a position as teacher and you will find many names and addresses in the MUSICAL COURIER.

Ask Schirmer, 3 East Forty-third street, New York, about the Pichna work.

American Museum of Musical Art

"Will you kindly let me know if in your issue of December 7 or any number you gave an account of the proposed American Museum of Musical Art?"

In the issue of February 1, on page 39, there is a paragraph about the Société des Instruments Ancien which were brought to this country by the French-American Association for Musical Art, which is probably the society you mean.

London Charlton, Carnegie Hall, will be able to give you all data about the association.

Whose Wife Is She?

"To settle a heated discussion, will you kindly tell me whether the singer whose name is 'Zabetta Brinski' or something that sounds like it, is the wife of Paul Althouse or Reinald Werrenrath? If she is the wife of the former, as A insists, who is the wife of Werrenrath?"

Zabetta Brenska is the wife of Paul Althouse, so A would seem to be quite right in insisting.

Mr. Werrenrath's wife is not a professional. She is from the West and has been married to Mr. Werrenrath for several years.

Neira Riegger Engaged for Lockport Convention

Despite the fact that she has only recently entered into the concert field, Neira Riegger already has been engaged to give a recital at the annual convention and Chautauqua which is to be held at Lockport, N. Y., during the fall of 1917.

INFORMATION BUREAU

OF THE MUSICAL COURIER

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
Information Bureau, Musical Courier,
437 Fifth Avenue, New York, N. Y.

ROTHWELL CONDUCTS THE SYMPHONY CLUB

Melanie Kurt, Soloist

Walter Henry Rothwell was in charge of the baton on Wednesday afternoon, January 31, when the Symphony Club of New York (founded by David Mannes) played for the pension fund of the Presbyterian Hospital Training School for Nurses, New York City, at Aeolian Hall. This organization is composed mainly of amateurs, but on this occasion was augmented considerably by members of the Philharmonic and Symphony orchestras. The prima donna instruments, the violins, were played by women, Emile Tas being concertmaster, or should one say concertmistress? Other members of the club are: Mmes. Howard Brockway, Reuel B. Kimball, George C. Clark, Jr., M. Thayer Mordhorst, Joseph Dallet, James Murphy, Harry Goldsmith, John A. Hartwell, Nathan Clark, Carl Conway, Alexander C. Morgan, J. Otis Post, George P. Robbins, Theodore Roosevelt, Jr., Arthur Teal and Throop M. Wilder, and Natalie Boscho, Bernice Marks, Eleanor May, Gertrude Ecker, Harriet Ogden Alice R. Wilson, Emily Gilbert, Francesca Gilder, Sylvia Holt, Frances Goldenthal and Florence Hawes, violins; Mrs. Robert W. Bergman and Gladys Maryo, violas, and Mrs. Robert L. Vaughan, cello.

Schubert's No. 8 symphony in B minor, the "Unfinished," was the first orchestral number; Liszt's symphonic poem No. 4 "Orpheus," Pierné's "Watch of the Guardian Angel" (for strings), Jaernefelt's prelude and Strauss' "On the Beautiful Blue Danube" waltz were the others.

It is not the custom of this paper to comment on charity concert programs, but so strikingly good were the quality of the tone, the nicety of delivery and the excellence of ensemble brought out by Mr. Rothwell's players, particularly from a body of amateurs, that they should be mentioned. It was in fact hard to realize that these players who have been working under Mr. Rothwell for so short a time, and who do not claim to be professionals, could give such a finished and altogether artistic performance, and it is only another proof of Mr. Rothwell's positive genius for conducting.

Melanie Kurt, soprano of the Metropolitan Opera Company, sang the Schubert "Die Allmacht," arranged for orchestra by Felix Mottl, for one number and the Tchaikowsky aria "Adieu Forêts," from "Jeanne d'Arc," with clarity and opulence of tone and she inspired much spontaneous applause.

There was a big audience present. Pretty nurses from the training school in conventional costume of the school sold programs.

Burton Thatcher Called to Minneapolis in a Hurry

That well known baritone and sterling Chicago artist, Burton Thatcher, was called on very short notice to go to Minneapolis recently and to sing with the Minneapolis Symphony Orchestra in place of the soloist announced who was taken suddenly ill. Mr. Thatcher sang two numbers with the orchestra and also encores to each. Concerning his appearance the Minneapolis papers said:

Burton Thatcher, baritone, sang "Eri Tu" from the "Masked Ball" and "Dio Possente" from "Faust," as program numbers, and added Ben Jonson's "Drink to Me Only With Thine Eyes" and the "Toreador Song" from "Carmen" as encores. Mr. Thatcher is a very welcome addition to our singing acquaintance, for he possesses the first qualification of a vocalist, intelligence; his voice is of excellent quality, his stage presence is pleasing, and he sings with fine skill, vocally and interpretatively.—Daily News.

Mr. Thatcher is a manly, artistic, and sympathetic singer, with a voice of agreeable quality and great volume. Intelligence directs his interpretations as well as his singing and the result is exceedingly gratifying.—Evening Tribune.

Burton Thatcher of Chicago was the soloist, proving himself a fine song interpreter endowed with a resonant and sympathetic baritone. His numbers were the "Eri Tu" from Verdi's "Un Ballo in Maschera" and "Dio Possente" from "Faust," warmly received; he sang as extras "Drink to Me Only With Thine Eyes" and the "Toreador Song" from "Carmen."—Journal.

How Eleanor Spencer Plays the "Appassionata" Sonata

Eleanor Spencer, whose New York recital occurs February 10, is one of the few American artists who has had the privilege of concertizing in Holland since the outbreak of the war, but this seemingly hazardous experiment was assured, in reality, by the fact that the young pianist has become a great favorite in the land of the dikes and windmills, through her repeated antebellum appearances in all the large centers, and therefore, can return at any time as a known musical quantity. It is one thing to play in Holland and please the general concertgoing public, but it is "quite a different proposition" to interest the Dutch music critics to a point where they come out of their racial shells, so to speak, and indulge in anything approaching enthusiasm. In Miss Spencer's case one of the leading Dutch critics forsook these cautious Dutch methods and wrote an altogether admirable feuilleton on the subject of her interpretation of the "Appassionata" sonata, from which the following excerpt is taken:

Miss Spencer is endowed with striking pianistic gifts; she has a holy love for her instrument and an intimate knowledge of its secrets; in her interpretations she seems to identify her own soul with that of the composer as she feels and understands his message. She possesses a decisive, virile style, that is more masculine than feminine in its essential characteristics.

I can not remember ever to have heard the "Appassionata" sonata played by a young artist in a manner so genuinely Beethovenian and with such a perfect understanding of its musical and technical requirements. Each measure was absolutely alive, and often vitalized by an original and interesting conception. One quality in Miss Spencer's playing impressed me greatly, a quality that is peculiarly needed in the interpretation of the "Appassionata" sonata, viz.: an elasticity of tempo, which without being in the least exaggerated or forced, grows spontaneously out of the analytical and architectural structure of the work. Add to this an impeccable technique, which always stands above the musical task; an irreproachable use of the pedal, and a touch of great breadth and sonority, and you

have the essential qualities of Miss Spencer's playing. I repeat that she impressed me most favorably as an interpreter of Beethoven.

Above all, did I agree with the three recalls after the Beethoven sonata, for such noble and thoroughly musical playing will linger long in the memory. —Het Vaderland, The Hague, Holland.

Lydia Locke With Ornstein and Gosnell

Those who know what is going on in New York studio circles have been aware for two or three years that Lydia Locke is working hard to bring her voice to the highest state of perfection. She works with eminent teachers of voice, diction and languages—and reports from North, South, and East, wherever she has appeared during the last year or so, speak of her in glowing terms. On the 22 of March, at the last of the series of concerts run by the Toronto Academy of Music String Quartette, Miss Locke will make her first appearance in Canada. These concerts are of the highest importance and are being given to packed houses. The artists who have appeared this season so far are Leo Ornstein and Vivian Gosnell, the English baritone. Next week Mrs. H. H. A. Beach will be the soloist and then comes Lydia Locke.

Frances Nash With New York Symphony, February 11

Frances Nash, pianist, will return to New York from a tour of the Northwest just in time to play the Saint-Saëns G minor concerto with the Symphony Society of New York, at the Cort Theatre, on Sunday afternoon, February 11. This will be a particularly busy month for this brilliant young artist, as her present bookings also include three additional orchestral dates, and she will have no free time till after the 24th of the month.

Whithorne's "The Rain" to Be Played

Emerson Whithorne's short but interesting orchestral score, "The Rain," will be played for the first time in America by the St. Louis Symphony Orchestra, February 25th. This clever impression of the passing of a rainstorm in the night was first performed by Ossip Gabrilowitsch and his orchestra in Augsburg, February 21, 1913, and later given at the last of his four symphony concerts in Munich.



SOME POPULAR COMPOSITIONS BY THE LATE SEBASTIAN B. SCHLESINGER, AMERICAN COMPOSER, WHO DIED RECENTLY AT NICE.

MUSIC IN MUNICH

Munich, December 23, 1916.

At the last concert of the Royal Academy, Bruno Walter conducting the Hoforchester, the soloist was Eva Bernstein, violinist. Eva Bernstein is a daughter of the author of "Königskinder," which Humperdinck used for the book of his well known opera, Frau Dr. Bernstein writing under the pen name of Ernst Rosmer. Eva Bernstein is an excellent violinist, known not only in Munich, but throughout Germany.

One of the important recent concerts was that given in the Tonhalle for the benefit of the war sufferers in Siebenbürgen. The soloists were Herman Jadowker, the Berlin tenor, at one time with the Metropolitan Opera Company, and Eva von der Osten, of Dresden. Jadowker was in fine form, but Mme. von der Osten's voice shows wear and tear in the upper part of her range. Fritz Cortolezis, a protegee of the late Felix Mottl, conducted.

The Schnabels

Therese Schnabel, wife of the well known young pianist, Artur Schnabel, is a singer. Like the artist pair, Clemens-Gabrilowitsch, the Schnabels appear together in recital, the husband accompanying the wife. Mrs. Schnabel does almost as artistic work in singing as her husband at the piano, and their recent joint recital was most enjoyable from every standpoint.

Wolfgang Ruoff

Wolfgang Ruoff, whose services are constantly in demand in Munich as an accompanist, proved himself to be a fine soloist as well in a recent recital at which he played four Beethoven sonatas. As in his accompanying, his solo playing is distinguished by strong feeling for the musical content of the compositions which he plays and true poetry of expression. M. O.

Damrosch Is Fifty-five

Walter Damrosch celebrated his fifty-fifth birthday last week. He had a surprise reception from his orchestra at the rehearsal in Aeolian Hall. As the report has it, "he arrived to find a dark house, and was suddenly surprised with a blowing of trumpets and beating of drums as the lights were turned on. The orchestra gave Mr. Damrosch a bunch of fifty-five roses."

Terry Compositions Make Marked Impression at Buckhout Studio

Robert Huntington Terry (once a Dudley Buck pupil, now organist and choirmaster of the leading Episcopal church of Yonkers) gave an afternoon of vocal, piano and violin pieces, many of them still in manuscript, in the series of "Composers' Days" at the Buckhout studio, New York, Mme. Buckhout singing the soprano songs. "What a beautiful lot of pieces," "How I did enjoy all the music," "That was the best afternoon yet," these were some of the remarks heard on all sides. It is a fact that the Terry compositions bring direct success, for they are melodious and winning in all the essentials which the artists themselves, and the public as well, like.

Singers should know what fine encore songs these are, "My Little Sweetheart," "The Need of Loving," "Doan You!" and pianists should be acquainted with "Phyllis" or "Doris," or the Scotch-Irish lilt of "I Love the Spring." These are very effective works, and made people always want to hear them again. Mme. Buckhout's singing of "A Song of Life" and "Need of Loving" (dedicated to her) was so enjoyable they had to be repeated; there was a veritable clamor for the latter. Mrs. Neil Fravel sang "Love's Prayer," "Barney McCracken" and "The West" with a fine, expressive alto voice, and distinct enunciation. Harold S. Fowler has a high and clear tenor voice, and did much for the success of "I Never Knew," "My Rose," "There Was a Laddie," and "Katherine." Amelia Galloway, violinist, played three manuscript works with grace and Harold Land was a special feature of this very enjoyable program. He sang "A Miserere," "My Little Sweetheart," "Southern Lullaby," and "At End," among which it is hard to discriminate. "Little Sweetheart" brings the surprise at the close, in the line "But she's only four years old." "Southern Lullaby" is idealized coon music, and has a melody that haunts and charms. A dramatic song is "At End," and all these were sung by Mr. Land with a voice of expressive power, full of nuance, with detail of refined effects. If Mr. Terry can interest singers of this caliber in his songs, it will go a long way toward popularizing them.

A most attentive audience heard the Terry music, and warmly acclaimed that modest young man at the close. He played all the accompaniments and piano solos with musician's skill. At the January 27 musicale compositions by Robert H. Prutting and Maurice Kaufman, both of Hartford, Conn., were performed, pleasing a large assembly.



ELSIE BAKER AND WILLIAM WHEELER IN CHANUTE, KANSAS.

The accompanying snapshot of Elsie Baker, the popular contralto, and William Wheeler, the well known tenor, was taken during a recent concert engagement of these artists in Chantute, Kansas, where they gave a highly enjoyable joint recital, singing several duets, as well as solo groups.

February 10 compositions by Mary Knight Wood are on the program.

Mary Kaestner Feels Deeply

In the Omaha Daily News of January 28, 1917, one may read, in connection with a performance given there recently by the San Carlo Opera Company, as follows:

A glimpse of Mary Kaestner behind the scenes after the scene in "Cavalleria Rusticana," in which De Folco, as Turiddu, forces her from him, leaves no doubt that stage acting is real work. After the scene, which critics say is Miss Kaestner's best, perspiration stood on her face, and she sank limply in a chair.

Mabel Garrison at N. Y. S. O.

That splendid singer and artist, Mabel Garrison, was the soloist at the Sunday afternoon concert, February 4, of the New York Symphony Orchestra (Aeolian Hall), and in Mozart's aria and David's "Thou Charming Bird," she demonstrated anew her polished coloratura, smooth tone production and wide resource in color application and nuance. She is one of the most charming and finished vocalists now before our public and has grown recently into a tremendous favorite. Her reception last Sunday was of a nature that left no doubt as to her popularity and success.

The orchestra played part of Fuchs' serenade for strings, four numbers from Dvorak's suite, op. 39, a delightful work unduly neglected, and Franck's ever lovely D minor symphony. The players were at their best in the last named composition and under Walter Damrosch's musical and sympathetic guiding delivered the Franck message with uplifting and temperamentally telling effect.

Delightful Event at Buck Studios

Among the pleasant features of the New York musical season is the series of "at homes" which are held in the delightful studios of Dudley Buck, the vocal teacher. On January 28, over 150 guests were present during the course of the afternoon, among them being David Bispham and Gena Branscombe, the composer. Thomas Conkey, formerly leading man with the "Spring Maid," sang selections from that opera and a couple of other songs in a delightful fashion. Cynthia Kellogg, soprano, sang several numbers, her contributions adding to the pleasure which the program gave. Marie Morrissey and Edgar Schofield, who are two very popular singers in metropolitan circles, also were heard, their numbers evoking genuinely enthusiastic applause. Variety was added to the program by a number of humorous recitations by John Palmer.

Woelber Class Recital

Frank Woelber, who is the authorized exponent of the Goby-Eberhardt system of violin playing, is having a busy season at his studio at Carnegie Hall. On Saturday, January 27, there was a recital at the studio by a large class of his pupils, which demonstrated afresh the progress made by the young musicians under his intelligent direction.

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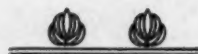
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